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Photo © Mishkin, N. Y.

LUCREZIA BORI

**as The Duchess of Towers in Peter Ibbetson,
in Which She Opens the Metropolitan Opera Season, December 26.**

SCENES FROM LES PRESAGES (DESTINY),
a choreographic work to the fifth symphony of Tschaikowsky, from the repertoire of the Monte Carlo Ballet Russe, which opened a series at the St. James Theatre, New York, December 22. Libretto and choreography are by Leonide Massine; setting and costumes by André Masson. The picture at right shows Irina Baronova and Leon Woizikovsky. (Photo at left by Raoul Barba; right, by Studio-Iris, Paris.)

ELISABETH RETHBERG,
arriving on the SS. Conte di Savoia for a concert tour of the East and Middle West before rejoining the Metropolitan Opera the middle of January for her seasonal engagement there. Her present tour will include a pair of appearances with the St. Louis (Mo.) Symphony and the Cincinnati (O.) Symphony orchestras. (Photo by Cosmo-Sileo.)

JOHN GRUBER,
pianist, who won the MacDowell Prize, and gave a recital at Jordan Hall, Boston, on December 6. He is a pupil of Manfred Malkin at the Malkin Conservatory of Music, Boston, and will be heard in a concert at the MacDowell Club, New York, on February 18.

THE "EMPEROR" IN SAN FRANCISCO.
The above picture was taken backstage in the War Memorial Opera House just before Lawrence Tibbett went on for his first appearance in that city in Emperor Jones. Tibbett was presented with the bust which was made by a fellow artist, Alfredo Gandolfi, Metropolitan Opera baritone by profession and sculptor by avocation. The picture shows Mr. Gandolfi as Germont in Traviata. (Photo by Morton.)

PAUL SARGENT,
pianist, played at a musicale on December 8 at the New York home of Ernest Carter. Mr. Sargent, a graduate of the Eastman School of Music, has appeared in two New York recitals and is the exclusive accompanist for the Jackson Heights (N. Y.) Choral Society and for Herbert Gould, bass. After completing his work at the Eastman School, Mr. Sargent won a fellowship with John Mokrejs, with whom he is studying for the third year.

RALPH LEOPOLD,
pianist, included on his current tour a recital with Leola Aikman, soprano, at the Northern State Teachers College, Marquette, Mich., on December 7.

GERTRUDE EVANS,
national president of Sigma Alpha Iota, recently visited Alpha Theta, the fraternity's New York chapter. Besides holding conferences and business meetings, Miss Evans was guest of honor at several social functions. On leaving New York she continued her coast-to-coast tour of inspection of the units of Sigma Alpha Iota. (Photo by Mead-Pursell.)

EIDÉ NORÉNA
of the Metropolitan and Paris operas, leaving Paris for London, where she gave a song recital at Wigmore Hall on November 23.

CAROLINE THOMAS
on the SS. Pan America returning to New York from a concert tour of South America. The violinist will give a recital in Town Hall on January 10. (Cosmo-Sileo photo.)

(See Inside Back Cover for Additional News Pictures)

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Grand Opera for London Assured Under Beecham

Sir Thomas to Be Artistic Director of New Syndicate—Geoffrey Toye, General Manager—New Lighting, Scenery and Novelties Promised—Season's Concert Flood Continues—Beecham, Coates, Harty Conduct—Noréna and Warlich in Song Recitals —Bruckner and Modernists Get Their Chance

By CÉSAR SAERCHINGER

LONDON.—The definite news that London is, after all, going to have its usual spring season of international opera—not that anybody seriously doubted it—must rank ahead of any other item in this report.

The Musical Courier has already published the fact that Covent Garden has been saved from the house-breaker's ferocious activity; here is the story of the *modus operandi:* The old syndicate headed by Mr. Szavasy is passing out of existence and a new one is being organized with Viscount Allendale as titular chairman. The new general manager in place of the late Col. Blois is to be Geoffrey Toye.

Mr. Toye is well known in the musical and social circles of London. He is both a musician and a business man; as a musician he has conducted Gilbert and Sullivan operetta and latterly also opera at the Old Vic and Sadlers Wells theatres; as a business man he has figured in Lloyd's the famous insurance exchange. Combining both musical and business talents he has done much to bring about the organization and financing of the London Philharmonic Orchestra, with Sir Thomas Beecham at the head.

Sir Thomas is of course to be the artistic director of the new opera venture, and here Mr. Toye again has provided a valuable link. The opera house is owned by a concern known as Covent Garden Properties of which Philip E. Hill, Mr. Toye's brother-in-law, is the head.

The owning company's original intention to demolish the house (failing a profitable offer from the Opera syndicate) and incorporate the site with the famous Covent Garden market, has been abandoned owing no doubt to the intercession of Mr. Toye.

Be that as it may the necessary improvements and alterations required by the municipal authorities are now being carried out —not by the prospective lessee (this being the old bone of contention), but by Mr. Hill's company.

Whether a renovated opera house after all turns out to be a more promising venture than a new vegetable market (for which there is no demand) or whether this real estate company has suddenly discovered its musical soul, the house will remain and will be let to the new syndicate on a reasonable basis.

Mr. Hill incidentally is to join the syndicate as a director. In other words there will be a personal union between landlord and tenant that ought to redound to the benefit of both, if not in cash then in *kudos* or social glory or what you will.

NEW SCENERY, LIGHTING AND NEW OPERAS

The improvements in the house will provide for up-to-date stage lighting and possibly the modernization of the stage. Certainly some of the ancient scenery will have to be replaced and Sir Thomas is said to have made the provision of new Ring decorations a *sine qua non*. The repertoire is to include, besides the usual German and Italian standbys, certain novelties, probably Strauss' Arabella and Weinberger's Schwanda the Bagpipe Player. It is so long since Covent Garden has produced anything new of any consequence that the news seems almost too good to be true.

Meantime London is not entirely without opera. That excellent organization, the Old Vic-Wells Company, does repertoire opera in English which increases in quality as time goes on. Among recent productions Rimsky-Korsakoff's Tsar Saltan conducted by Albert Coates and Gluck's Orpheus, featuring an exceptionally fine English contralto (Mary Jarred, recently returned from a Continental début career) must be singled out as particularly worthy efforts.

BALLETS RUSSES DE MONTE CARLO CLOSE SUCCESSFUL RUN

Ballet too has continued its great summer vogue right into mid-winter. The Ballets Russes de Monte Carlo, brought here by M. de Basil for a few weeks, have drawn full houses for six months. This troupe, on the eve of its first American tour has much to commend it as a popular entertainment. It eschews the modernistic experiments of the late M. Diaghileff, and appeals to the general taste with a combination of good and long-approved music ranging from Boccherini to Tschaikowsky, charmingly stylized scenery and costumes, with real dancing and dance-pantomime. The dancing is excellent and real artists lige Massine, Woizikovsky, Riabouchinska, Danilova and the rest are

(*Continued on page 24*)

Young American Soprano Takes Berlin by Storm

Suzanne Fischer's Butterfly Début Recalls Days of Farrar—House Crowded to Hear Her Second Performance—Furtwängler Restages Wagner's Ring—Pfitzner Christmas Opera Resuscitated—Müller, Lehmann, Giannini, Trianti in Recitals

By HERBERT F. PEYSER

BERLIN.—It looks as if Berlin were to have the long-forgotten experience of a new young artist, American by birth but more or less German trained—something *à la* Geraldine Farrar of the early nineteen hundreds. The young lady concerned is Suzanne Fischer, American soprano, whose second performance of Butterfly drew to the Staatsoper a gathering of astonishing size. Miss Fischer sang the part for the first time about a week earlier and took her hearers completely by surprise. I was not present on that occasion but I am told that Hitler nearly fell out of his box applauding her—and this not at the end of the act but directly after Un bel di, or whatever they call the aria in German.

As the press was not invited to this performance, the report of the young woman's excellence must have spread by word of mouth. At any rate the house was fuller for her second appearance in the Puccini rôle than it has been on any but two or three unusual occasions this season. And now several more Butterfly evenings are on the bill.

Miss Fischer has been industriously working out the dramatic elements of Butterfly lately with Mme. Lotte Gadski-Busch, daughter of the Metropolitan's unforgettable Wagnerian soprano. With rare intelligence and assimilative capacity she has developed an exceptionally plastic and eloquent conception of the part, rich in well-imagined and felicitous detail. I am the more pleased to record this fine achievement in view of the fact that Miss Fischer's beginnings at the Staatsoper three years ago disclosed such flagrant crudities and unripeness. She has greatly improved in the interim, and her Butterfly places her incontestably in the rank of young artists who must be reckoned with. There are a number of points in which her impersonation reminds one of Miss Farrar's

(*Continued on page 12*)

Cleveland Orchestra Triumphs in Tristan

Wagner's Music Drama Impresses in Three Stage Performances Under Baton of Artur Rodzinski—Althouse and Alsen the Fêted Protagonists—Saengerknaben Give Concert

By ROSA H. WIDDER

CLEVELAND, O.—The long-heralded, eagerly anticipated event of our music season, the production of Tristan and Isolde by the Cleveland Orchestra and assisting artists at Severance Hall on November 30, December 2 and 4 is now a thing of the past. It resulted in a great triumph for Artur Rodzinski, the genius whose guiding hand gloriously realized the dramatic fervor of these immortal pages. Dr. Rodzinski has to his credit a supreme achievement. Rarely, if ever, have we heard this music interpreted in such impeccable, masterly manner. Never have we heard any conductor of such unerring taste, yielding to the requirements of stage action. Releases and attacks were perfectly tempered and adjusted to each situation. If this be an experiment, then by all means let us have more of them.

Three sold-out houses were entranced by this, in many ways, unique production. The stage setting deviated from any hitherto employed; a series of plastic forms, rearranged in each act, replaced the familiar settings of former years. Nothing offensive to the eye restricted one's imagination and the lighting effects, directed from the manifold combinations of the Severance Hall color organ, were beautiful. However, all these things took secondary place to the unforgettable music score.

SOLOISTS OF DISTINCTION

Elsa Alsen and Paul Althouse, both authentic in their delineation of the ill-fated lovers, were in fine form. The third act was a remarkable exposition of dramatic action and singing on the part of the tenor. Mme. Alsen was equally fine. Rose Bampton, in her Cleveland début as Brangäne, surprised everyone by the beauty of her voice. Especially effective and of bell-like clearness was her warning call in the second act. Chase Baromeo was easily one of the finest King Markes on any stage. His is a voice of rare mellowness and sympathetic timbre. A fine portrayal of Kurwenal was given by Fred Patton, while the minor rôles were in the capable hands of young Cleveland talent:

(*Continued on page 10*)

Paris Delights in Art of Yehudi Menuhin

Four Thousand Listeners Applaud Youthful Master—Honor Concert in Memory of Fauré—Monteux Wins His Hearers —Brailowsky's Abiding Successes

By IRVING SCHWERKÉ

PARIS.—Yehudi Menuhin was the event of the week. In fact, an event of many weeks. At least 4,000 enthralled admirers were packed into the Salle Pleyel, and his recital was another proof of the boy's extraordinary hold upon the public. It was the kind of success that every artist believes him or herself entitled to but which, alas, not many of them attain. Sad to relate however there was one untoward note—pedantic accompaniments by Walter Bohle. Herr Bohle was so occupied with wriggling and squirming, he not only undid the picture but dampened much of the music as well.

The program the twain proffered comprised sonata No. 7, in C minor (Beethoven), Partita No. 2, in D minor (Bach), concerto in D major (Paganini), Romanza Andalusa, and Zapateado (Sarasate). Instead of playing the Wilhelmj version of the Paganini work, Yehudi played the original. Personally and in view of the fact that the concerto is one of those concoctions in which everything except music seems to be present, it does not make much difference which edition is performed. Its purpose is to delight the customers with brilliant, sure scales, double stopping, octaves, tenths, chords, trills, flying *staccato*, left-hand *pizzicati*, and as Yehudi did all these stunts superlatively, the composition's *raison d'être* was justified. Indeed unless such dazzling work be forthcoming there could be no earthly reason for including the old opus on a program. In point of technic Yehudi is second to none and his uncanny ability to surmount the obstacles which abound in violin literature, is utterly admirable. The Beethoven sonata was flawlessly delivered and his best work was in the Bach Chaconne, or last movement of the unaccompanied partita. Here Yehudi's tonal and technical gifts were revealed to musical advantage as well as the lad's highly developed sense for polyphonic violin playing.

REINHARDT'S BAT

So much fuss was made over the coming of Max Reinhardt to the thus far none too lucky Theatre Pigalle, to put on the Johann Strauss Bat, or La Chauve-Souris, I naturally got to expecting the moon with a fence around it. I looked forward to something marvelous from every point of view and I went home not necessarily a wiser but quite a disappointed man. On the book (which is based on Meilhac's and Halevy's Le Reveillon) a new libretto had been made by Nino and there was also a new musical adaptation by E. W. Korngold. The latter also conducted and he did not begin to make the waltzes sound as bewitching as a Bruno Walter does; furthermore, his orchestra was either too small or else placed at a disadvantage under the stage. Lotte Schoene, as Adele, the chambermaid, was sweet and winsome and that is about all and her warbling of the Primavera song left me totally

(*Continued on page 11*)

Schubert Memorial to Award Metropolitan Début

Following a meeting between Paul D. Cravath, chairman of the board of directors of the Metropolitan Opera Association, Inc., Cornelius N. Bliss, chairman of the executive board of that body, Giulio Gatti-Casazza, general manager of the Metropolitan Opera, Olga Samaroff, secretary of the Schubert Memorial, Inc., and Mrs. Ernest Hutcheson, chairman of the board of that institution, it was decided on December 18 that the Metropolitan Opera Association will grant an appearance in a major rôle at the Metropolitan to a young American, the winner of the nation-wide contest to be held by the Schubert Memorial, of which Ossip Gabrilowitsch is the president. This award will be known as the Schubert Memorial Opera Prize, and the contest will be held in conjunction with the National Federation of Music Clubs in Philadelphia in May, 1935. The details of the contest will be made known next month.

This award follows a like Schubert Memorial prize to be granted to instrumentalists, the prize-winner to be given an opportunity to appear as soloist at the concerts of the Philadelphia Orchestra in New York and Philadelphia.

Casts for First Week of Chicago Opera

CHICAGO.—The complete casts for the first week of the Chicago Grand Opera Company at the Civic Opera House have been announced. On December 26 La Tosca will be sung, with Maria Jeritza, Dino Borgioli, Joseph Royer, Norman Cordon, Vittorio Trevisan, Lodovico Oliviero, Wilfred Engelman, Maria Matvas, Maurice Sciapio; on December 27 Traviata, with Marion Claire, Hazel Sanborn, Mario Chamlee, John Charles Thomas, Giuseppe Cavadore, Norman Cordon, Wilfred Engelman, Maurice Sciapio, Marjorie Montello; on December 30 (matinee) La Boheme, with Edith Mason, Dino Borgioli, Claudio Frigerio, Chase Baromeo, Desire Defrere, Olga Kargau, Vittorio Trevisan, Giuseppe Cavadore, Maurice Sciapio, Wilfred Engelman; on December 30 (evening) Aida, with Rosa Raisa, Eleanor La Mance, John Pane-Gasser, Norman Cordon, Chase Baromeo, Claudio Frigerio, Hilda Ohlin, Giuseppe Cavadore; on December 31 (Sunday evening) Rigoletto, with Marion Talley, Dino Borgioli, John Charles Thomas, Hazel Sanborn, Chase Baromeo, Ada Paggi, Norman Cordon, Lodovico Oliviero, Wilfred Engelman, Maurice Sciapio, Dorothy Herman, Evelyn Ames. Gennaro Papi will conduct all the performances of the opening week.

R. D.

Bayreuth Plans for 1934

BERLIN.—The Bayreuth Festival of 1934 is to take place from July 22 to August 23, it is announced by the festival management. The operas to be performed are Parsifal (six times) Meistersinger (four times), and the Ring of the Nibelungen (three consecutive cycles). Richard Strauss will again conduct Parsifal, but the names of the other conductors are not yet announced. The singers' roster is almost identical with that of last year.

S. P.

VILLAGE NOËL

By JUSTINE S. CARTER

NOT far from Montauk Point, the "Land's End" of Long Island, lies a sea-bordering village whose name suggests its Indian origin. To those who know only the dreary wastes that border a Long Island road-bed—with its suburbs and "developments"—this little village may afford surprise. Here the plateau of the North Shore dips down and folds between its sudden hills a single winding road. The road leads to the sea. Inland rise hills covered with cedar and locust. On either side of a focal point marked by Post Office and General Store lie two ponds, frequented by swans, connected by a narrow bridge.

It calls to mind the now familiar atmosphere of New England, an atmosphere of dignity, establishment and age. Yet there is something altogether separate in this little corner of the Island—something distinguished by its comfortable vine-clad architecture, the soft accents of its people and

CENTRE OF YULETIDE FESTIVAL.
"The community unites to prepare its church."

that sense of continuity that goes with a long cultivation of the land.

An Outpost of American Culture

Here is, in fact, one of the origins and outposts of what we have come to think of as "American culture." Its people are now pure American, with a trace of Dutch descent. Its tradition and its manner are American. And in the sandy soil a casual footstep may turn up a hollowed stone that testifies to roots even earlier than these.

Arrowheads abound for the antiquarians, cobbler's benches and square pianos would probably be sacrificed to designing housekeepers whose city apartments are unaccountably replete with Early American what-nots. Yet the museum qualities of the village are not its charm. It is not under glass for the inspection of the curious. On the contrary, its activities, though unchanged from early times, are still vital; its culture is organic, not superimposed.

Like most Long Island villages ours leads a dual life. There are the doings of the summer visitors, whose strange antics lend gayety to the months from June to September, and there is that quieter side of life, the uninterrupted daily routine of the residents. Left to ourselves we are 500 or so in number, content with farming, carpentering and fishing. For pastimes the Ladies Aid Society, the annual Fair, and sports in their season suffice. Indeed we have our store, our post office, our two trains a day, and for the rest we rely upon our ingenuity both for life at home and communication with the outer world. In such communities the very exclusion of the life develops self-sufficiency but exacts in return a spirit of harmony and coöperation.

This is particularly true of the musical life of the community. There is no theatre and no music hall, and very little opportunity for concert-going, yet so primary is the need for æsthetic enjoyment among us, as among all people, that the pursuit of it is enlivened rather than stifled by these limitations.

One family, for example, has carefully allotted its talent so as to develop a small orchestra within itself. There is a violinist, a pianist, two saxophonists and a drummer (we still run to large families in the country). Often there is a family wrangle in the middle of a measure; they never agree on repeat signals. Then, too, when Billy had the whooping cough operations were suspended for some time. But the spirit is there and who dares to say what future lies in store for these indomitable children? All their practising is engineered by themselves, squeezed in between the execution of household chores. They rely upon their ears, inadequate scraps of sheet music and the fitful contributions of an exhausted radio for instruction, yet they create their own brand of harmony, cheerfully and unabashed.

Violets That Blush

Our less ambitious musicians sometimes stay unrecognized for years, and in the majority of cases it will be some nature or disposal of country life that brings their talents to light. Clem's baritone was never discovered until he began to whittle. You cannot whittle without a tune, so the secret became public and now Clem sings in the choir, along with Dorothy, who has studied in New York, and Carrie, good-natured and spirited at the organ. Similarly, on a long hike we discovered the joys of the harmonica, that only pocketable instrument and therefore a true boon to country life where walks are long and tedious and there is need for cheerfulness on the road. The harmonica has many devotees, and they begin young, when the long trudges to school, five miles or more, through a bleak winter morning, call for some relief.

Our mandolin artist is our prize. There is nothing he cannot make that instrument say or do. Long summer evenings in a canoe, with the moonlight streaking down across the Sound, are the surroundings from which mandolin music is born. But he carries his art through the seasons, haunting us in winter by the firesides, making our feet tap and our hearts glad at holiday gatherings.

Most of the musical activity of the village is spontaneous and without forethought. Sunday evenings, when the children are tucked in, find us gathered around a hospitable hearth. It is almost inevitable that someone start to hum. There always seems to be an old fiddle hidden away in the coat closet under the stairs; there is always someone secretly itching to get his hands on it. There always seems to be an old tune that someone remembers and wants to try again.

On these occasions the unintentional program varies from Old Black Joe to Miss Kate's humble performance of a Bach prelude. We all like The End of a Perfect Day, and Mighty Lak a Rose, to be sure, but because their associations are strong for us, we admit that their appeal is special and perhaps not integrally related to the music. They are tied up, indeed, with the beginnings of our romances and the first years of our children's lives and we will not scrap them for any fine scruples of the intellectually elite.

A bit of darning goes well with the radio of a Sunday afternoon, and the Philharmonic as well as lighter sketches and dance orchestras (for the young people) can always be sure of ardent listeners-in. A perfectly well-known distinction that exists in almost all American homes today obtains with us: the young people like jazz, the old deplore

A TYPICAL VILLAGE DWELLING.
It is "distinguished by its comfortable vine-clad architecture."

it—or, the young people like stimulation and novelty, the old prefer rest and the familiar.

Marvelous Machinations

We have said that most musical activity of the village is spontaneous, but there are two occasions in the year when our efforts are more concentrated. The first falls in summer when it is necessary to raise money for the church. An entertainment is demanded of us and preparations are frantic. Attics are ransacked for costumes. When Mrs. Carmichael unearthed a top hat it was felt reasonable to put on a Negro minstrel. But when Mrs. Leslie countered with an old balcony that they found out in the barn, Romeo and Juliet became irresistible. Somehow the two were included. Rehearsals start seriously, move on to a period of heated debate, end up hilariously over doughnuts and coffee.

At last the night arrives. The comedians feel unaccountably sad; the singers chew quantities of cough drops. It is discovered that the Miller child will not be allowed to say her piece because of failure to spray the potato bugs. A clog dance by Sonny McLean is hastily substituted on the program. Mrs. Smith comes in, as she has for the past twelve years, and insists upon singing a bit from Cavalleria Rusticana. The entertainment committee explain, try to cajole, are defeated as usual by Mrs. Smith. The orchestra tunes up, breaks strings, breaks more strings, tunes up.

The improvised curtain is pulled aside, enchantment reigns and the performers go through their pieces unfalteringly. The audience is happy, the entertainers relieved.

Elaborate Yuletide Ceremonial

The second occasion of concentrated effort is Christmas.

In every village Christmas is no single event, no small matter of one day. It is, rather, an extended affair, and like Aristotle's work of art, has a beginning, middle and an end. It begins shortly after the rich feast of Thanksgiving, with a deal of surreptitious needlework and the careful examination of mail-order catalogues. The season is officially recognized a week before the twenty-fifth, when young people who have been away at school return to parental firesides only to find that every other cupboard in the house is mysteriously guarded by Sister or Dad, and that Mother is hopelessly preoccupied with something in the attic.

So begun, the events leading up to the climax follow thick and fast. There are myrtle and laurel to be picked for Christmas wreaths. There is the plaiting of wreaths to be done and ponds to be skated on. The sleigh must be mended in hopes of a snowfall and forts to be built if the snow falls. Sometimes a blizzard inconsiderately precedes the homecoming of the absent ones and a hectic rush is precipitated by the necessity for a fort and frozen ammunition against the onslaught of forehanded neighbors. For a while there is not much room for music. Trees must be felled by the skillful, puddings concocted and hung in cheesecloth bags to drain. Cellars are ravaged for their supplies of pickles, pear preserve and pumpkins, and there are noticeable inroads on the supplies of abundant woodsheds. For warmth and well-being must accompany the season from beginning to end.

Decorations for the Shrine

The community unites to prepare its church for the most important function of the year. Festoons of evergreens replace the cobwebs on the rafters. Wreaths of holly enliven its hospitable doors. A fine tree, one of our own, is set up in the Sunday School and hung with glittering baubles. The altar table and pulpit chairs, gifts of faithful parishioners, are polished to gleam in the winter sunshine. Mats are placed within the storm-doors for snow-ladden overshoes; the stove at the back of the church is fat with ruddy coals. The fire and evergreens sweeten the church with their fragrance.

The little organ, frailly constituted, comes in for critical examination. Its pipes, ever the victims of capricious draughts, must be treated for symptoms of catarrh. The pump boy, fit for his task by hours of wood-chopping, must examine his charge for squeaks and apply drastic remedies for any of the weaknesses to which that poor instrument is heir.

The choir loft is dusted and swept, its shelves pillaged for carols old and new. Everything is in order.

Caroling on Christmas Eve

The night before Christmas, girls and boys gather in the early evening to form a group of carol singers. The mandolin and harmonica fill the needs of instrumental accompaniment, but the young voices and spirit of Christmas are really all that is needed to make the carol singing a musical and social success. Down the winding road trudges the little band, like those ancient companies of mummers that made observance to this same night, in other years, in another land. From house to house they go, caroling beneath candle-lit windows, repeating the story of another village where cattle lay snugly in great barns, where shepherds watched their flocks and a babe lay in a manger, wrapped in swaddling clothes.

Next morning marks the end of the fête. Children throng to Sunday School, where presently Santa Claus arrives, puffing and cherry-nosed. His snowy beard and scarlet suit proclaim him Saint Nick, to be sure, but a certain corncob pipe and a raised left eyebrow betray his close cousinship to Mr. Fink, the smith. There are oranges and sour balls, skates and mittens, hair ribbons and pocket knives. There are hubbub and mild catastrophe and wild shrieks of joy. There is a final hush and then, sweet young voices raised in praise:

"Hark, the herald angels sing
Glory to the new born King!"

MELLOWED BY THE PASSING OF YEARS,
the Dutch roof and weathered shingles become an old Long Island homestead.

Koussevitzky Premiers Works By Whithorne and Markevitch

Fabien Sevitzky Conducts Bloch's America—Maier and Pattison Offer Two-Piano Recital

BOSTON.—A world premiere and a first performance in America were included in the program of the Boston Symphony Orchestra, led by Serge Koussevitzky, on December 15, and repeated on the following evening. The new work was Moon Trail, a suite for orchestra by Emerson Whithorne, American composer, who heard the Boston performances and was cordially greeted by the local audiences.

Mr. Whithorne's suite is in four movements, each of which was suggested by natural phenomena of the California scene. The movements are titled successively Death Valley, The Devil's Kitchen, Palos Verdes, and Surf at Malibu. In turn, the music, which is expertly orchestrated, is suggestive and aptly descriptive. Above and beyond this, the music for its own sake has freshness and striking originality. Instead of succumbing to the temptation of orchestral effects—and Mr. Whithorne has the technic for this sort of thing—the composer makes the instruments serve the intensely vivid and remarkably condensed music. Aided by what seemed an effective and sympathetic performance from the Boston Orchestra under Koussevitzky, the composition was enthusiastically applauded by the local listeners.

The other novelty was the Introduction and the first of Markevitch's Three Hymns, the only previous performance of which was, I believe, in Paris last summer. On this occasion it is unnecessary to expatiate on the merits of the score or to describe it otherwise, except to say that it was a welcome surprise, and fared, after a brilliant performance, much better with Boston audiences than had been anticipated.

Another item on this stimulating program was Bloch's Schelomo, with Jean Bedetti, first cellist of the orchestra, as soloist in the glowing music. Soloist and orchesra, under Koussevitzky, combined to give an eloquent performance.

The other number on the program was our old friend, Beethoven's fifth symphony. But it scarcely seemed old, so vital and fresh was the brilliant presentation of Koussevitzky and the orchestra.

SEVITZKY PRESENTS BLOCH'S AMERICA

Earlier in the week, on December 10, the People's Symphony Orchestra, led by Fabien Sevitzky at Jordan Hall, was heard in another work of Bloch, the rhapsody, America. The first half of the program contained the overture to Mozart's Magic Flute and six numbers from the Mozart Requiem. In the latter work the Sevitzky Vocal Ensemble sang with beautiful tone and phrasing. Better choral singing is not often heard here. And Madden sang the soprano solo parts ably.

In the entire program the orchestra played with more flexibility and brilliance than has ever previously been noted from this group in its twelve or thirteen years of existence. The performance showed the enormous strides the orchestra has made in the few months it has been directed by Mr. Sevitzky. The conductor, meanwhile, fuctioned in the Bloch and Mozart works not only as well-schooled baton holder but also as warm and sympathetic interpreter. It was obvious that he had intellectually mastered the involved score of Bloch; it was equally apparent that his music-making was from the heart—as had been Bloch's. The large audience not only applauded enthusiastically but shouted its approval at the end.

PIANISTS, PAIRED AND SOLO

Guy Maier and Lee Pattison, after a long absence, returned for a two-piano recital at Jordan Hall on December 9. While a good-sized audience interspersed the program with enthusiastic plaudits, the pianistic twins played the Brahms Haydn Variations, five pieces from Saint-Saëns' Animal Carnival, Debussy's Afternoon of a Faun, and an excellent miscellany of shorter pieces.

Sergei Rachmaninoff played at Symphony Hall on December 10. On the program were sonatas by Beethoven in D minor and Bach in E major (the latter a violin sonata transcribed by the pianist); a Debussy suite, and half a dozen shorter pieces, mostly originals or transcriptions of Rachmaninoff. The pianist delighted a large audience, which waited through a second program of extra numbers.

SOPRANO AND PIANO DUOS

Katharine Cunningham Gray, soprano, and Hans Ebell, pianist, shared a program at Jordan Hall on December 12. Mr. Ebell, a fine musician and performer of the old school, played pieces by Bach, Brahms, Schumann and a group by Chopin, giving a notably dynamic presentation of Brahms' G minor ballade. Miss Gray sang in light voice an air of Handel, and songs in German and French. She was at her best in a group of Spanish songs, for which Mr. Ebell furnished splendid piano accompaniments. In the other songs Miss Gray was excellently accompanied by Reginald Boardman.

Margaret Dellinger Barney, soprano, and Richard Moulton, pianist, gave a concert at the Junior League Ballroom on December 10. The two principal works were the C major (Opus 2) sonata of Beethoven and Schumann's cycle of songs, Frauenliebe und Leben.

IN ENSEMBLE

The Chardon String Quartet, presenting on December 14 the third program in its notable cycle of Beethoven quartets at Brattle Hall, Cambridge, played the first two from the Rasoumoffsky group—in F major and E minor. This music was interpreted by the Chardons with vigor and spirit, and generally with excellent ensemble and clear-cut phrasing. The audience applauded appreciatively.

Anita Shure, violinist, and Frank Glaser, pianist, played the last three Bach sonatas at the Longy School of Music in Cambridge on December 12. They had performed the first three the preceding week.

A program of interest was given at the first concert of the season by the Flute Players' Club at the Boston Art Club on December 10. Under the direction of Georges Laurent, this organization has for many years been giving performances of familiar and neglected chamber music. On the present occasion the chosen works were Schubert's Forelle quintet, Bach's fourth Brandenburg concerto, a prelude for trumpet and strings, by Karol Rathaus, and Roy Harris' concerto for piano, clarinet, and string quartet.

M. S.

Ormandy Again Conducts Philadelphia Orchestra

Russian Program Wins Plaudits—Second Historical Chamber Music Concert Given—Mischa Elman Plays Recital

PHILADELPHIA.—Philadelphia again welcomed Eugene Ormandy, as guest conductor of the Philadelphia Orchestra, for the concerts of December 8, 9 and 11. The program was a Russian one, beginning with the Glinka overture to Russlan and Ludmilla, brilliantly executed. There followed Prokofieff's Classical Symphony, modeled after the style of Haydn or Mozart. It is a pleasing composition and well handled, in a mood widely contrasted to that in the suite from The Love of Three Oranges, which was presented next on the program. Five of the six movements were given—Les Ridicules, Scene Infernale, Le Prince et la Princesse, Scherzo, and Marche. They were splendidly interpreted by Mr. Ormandy, and aroused enthusiasm in the audience.

Tschaikowsky's fifth symphony in E minor, occupied the last part of the program. Mr. Ormandy gave this work a masterly reading, paying marked attention to the clear introduction of all themes, the mighty contrasts in emotional content, the essential tonal balance, and especially the building of the great climax in the *finale*. The *valse* was performed with delightful delicacy. Mr. Ormandy was recalled many times at the close.

HISTORICAL CHAMBER MUSIC SERIES

The second of the Historical Chamber Music Series, was given in the Ethical Culture Auditorium on December 13, one of the worst nights of the winter, and the size of the audience bespoke the interest which these concerts have aroused. Those who were there (and they were many) were rewarded by an excellent performance, given by the Musical Fund String Quartet, consisting of Emanuel Zetlin, and Joel Belov, violins; Leonard Mogill, viola, and Stephen Deák, cello, assisted by Arthur Reginald, piano, and Jules Serpentini, clarinet.

The period represented in this concert, was that of Haydn and Mozart. Haydn's string quartet in D, op. 76, No. 5, opened the program and was excellently performed, especially in the slow movement, where the quartet revealed a beautiful tone. The accuracy of rhythm and convincing interpretation also were especially noticeable. Mozart's quartet for piano, violin, viola and cello was performed by Messrs. Reginald, Zetlin, Mogill and Deák, with credit to each of the artists. Mr. Reginald's piano work was particularly good, well balanced with the other instruments. The audience was cordial in its reception of the work.

Mozart's quintet for clarinet and string quartet, was the closing number, played by the Musical Fund Quartet and Mr. Serpentini. This was magnificently done, both as to interpretation and technical mastery. Mr. Serpentini played with a tone of beauty, and the quartet continued the fine work of the entire program.

ELMAN IN RECITAL

The second concert in the Artist Series being sponsored by the Philadelphia Music Teachers Association, was given by Mischa Elman, in the Academy of Music, on December 14, before a large and enthusiastic audience.

The first part of the program was devoted to Handel's sonata in E, Brahms' sonata in A, and the Vieuxtemps concerto No. 5 in A minor. Shorter numbers which came later, were Adagio (Mozart-Friedberg), Contredanses (Beethoven-Elman), Reve d'Enfant (Ysaye), Danse Espagnole from La Vida Breve (de Falla-Kreisler), Nocturne (Chopin-Sarasate), and the Zigeunerweisen by Sarasate. All were superbly played, with perhaps the most enthusiasm for the last four. The delicacy of the Ysaye and Chopin numbers, and the brilliance of the de Falla and Sarasate compositions revealed the soloist's remarkable technic. Six encores were added to the regular program, much to the delight of the listeners. Raymond Bauman was the clever accompanist, who did excellent work throughout the concert.

BRAHMS CHORUS

The Brahms Chorus, under the direction of N. Lindsay Norden, gave the first concert of its eighth season, on December 14, in the Irvine Auditorium of the University of Pennsylvania. An excellent performance of the great Verdi Requiem Mass delighted the good-sized audience. In addition to the chorus of 100 voices, the organization had the assistance of Agnes Davis, soprano; Maybelle Marston, alto; Charles Stahl, tenor; Wilson Angel, bass; Dr. Rollo F. Maitland, organist; and an orchestra composed of members of the Philadelphia Orchestra.

The work of the Brahms Chorus, of an extremely high order, was again demonstrated at this performance. Mr. Norden conducted with precision and gained perfect response from his chorus. The tone quality was fine, the attacks and releases excellent, and the interpretation all that could be desired. Each of the soloists did fine singing, both in the solo parts, and in the quartet and duets. Dr. Maitland always renders valuable assistance, and the orchestra added to the success of the concert.

Alexander Kelberine presented his pupil Dorothy Stern, in a piano recital at the Ethical Culture Auditorium on December 14. Miss Stern played an exacting program, consisting of the Bach organ prelude and fugue in A minor in the Liszt transcription, Mozart's sonata in C, Beethoven's sonata in G, op. 31, and three shorter numbers—Caprice on themes from Gluck's Alceste, (Saint-Saëns), Debussy's Serenade for the Doll, and Dohnanyi's waltz from Delibes Ballet Naila. In these the soloist showed her pianistic talents to be well developed along many lines.

M. M. C.

Westminster Choir May Sing in Russia

The Westminster Choir (John Finley Williamson, conductor) may go to Russia as a friendly gesture of this country to the newly recognized republic. A European tour is scheduled for the choir next fall, and Russia is likely to be included in the itinerary. American music would be presented, including Negro spirituals, Indian songs, cowboy and mountain ballads.

Herzog Library Available

The complete library of music and musical books, comprising over 3,000 volumes, belonging to the late Siegmund Herzog, is now available for research work at the Educational Alliance (East Broadway, New York) to which the significant and useful collection has been donated.

IN NEXT WEEK'S ISSUE

PSYCHOLOGY IN SINGING

By EDITH BIDEAU NORMELLI

Tibbett Sings for 4,000 In Omaha

Baritone, Accompanied by Stewart Wille, Receives Rousing Welcome

OMAHA, NEB.—Lawrence Tibbett was greeted with a warmth and spontaneity of welcome rarely accorded to a visiting artist on the occasion of his first appearance here, when he faced an audience of over 4,000 people gathered in the city auditorium. The evening was a festive one, the artist giving lavishly of his vocal and musical endowments and receiving tributes of applause and admiration from the audience. Outstanding among Tibbett's offerings were his dignified and moving presentation of the Handelian aria, Hear Me Ye Winds and Waves, his grandiose portrayal of Schubert's Omnipotence and his superbly dramatic projection of an excerpt from Louis Gruenberg's opera, The Emperor Jones. The list of encores likewise ran into rather formidable figures.

Besides supplying accompaniments of a highly sympathetic and artistic order, Stewart Wille added much to the pleasure of the evening by his finished and thoroughly musical performance of two solo groups for the piano. The event was promoted by the Tuesday Musical Club in association with Florence Gardner and Stephen Spitznagle.

Appearing in recent events at the Joslyn Memorial were the regular organists Mrs. Zabriskie and Mr. Bush, and in addition, Adelaide Cash, Irene Gibson and Mabel Allen Smails, sopranos, and Virginia Elfrink, pianist.

Martin Bush, pianist, was the artist appearing at the last meeting of the Friends of Music.

J. P. D.

SS. Ile de France Sails with Music Notables

The SS. Ile de France, sailing on December 16 as the French Line's "Christmas Ship," carried among her passengers the pianists Artur Schnabel and Jan Smeterlin; Maurice Hewitt, violinist and faculty member of the Cleveland (O.) Institute of Music, and Kurt Jooss, organizer and artistic director of the Jooss Ballets, accompanied by the twenty-three members of his troupe.

Paris Instrumental Quintet Coming

The Paris Instrumental Quintet arrive here for their first American tour late this month. The first concert will be in Brooklyn, N. Y., and the ensemble is to visit about thirty cities during its two months' stay. Two New York appearances, with the Beethoven Society on January 15 and a Town Hall recital, are scheduled.

First Week of Metropolitan Opera Season Scheduled

The schedule for the opening week of the Metropolitan Opera has been announced, and contains performances in English, German, Italian and French. December 26 inaugurates the season with Peter Ibbetson, Lucrezia Bori, Edward Johnson and Lawrence Tibbett heading the cast and Tullio Serafin the conductor. Wednesday evening Tannhäuser is to be given, with Mmes. Mueller, Branzell and Fleischer and Messrs. Lorenz, Schorr, Emanuel List (début), Clemens, Wolfe, Gabor and Paltrinieri, and Artur Bodanzky conducting. A benefit matinee Thursday will introduce Nino Martini as the Duke in Rigoletto, and in the cast are Mmes. Pons and Swarthout, and Messrs. De Luca and Pinza, Bellezza conducting. Thursday evening's performance is L'Africana, with Mmes. Rosa Ponselle, Morgana and Wakefield, and Messrs. Martinelli, Borgioli, Virgilio Lazzari (début), and Rothier, Serafin conducting. Friday evening brings Die Walküre, with Mmes. Kappel, Ljungberg, Branzell, Manski, Wells, Halstead, Bourskaya, Falco, Doe, Vettori and Irra Petina (début), and Messrs. Lorenz, Hofmann and Liszt, and Bodanzky as conductor. Mignon is the Saturday matinee, with Mmes. Bori, Pons and Swarthout and Messrs. Schipa and Rothier, Hasselmans wielding the baton. In the evening Aida is to be offered with Mmes. Mueller, Bampton and Lillian Clark (début) and Messrs. Martinelli, De Luca, Pinza and Anderson, Serafin conducting.

The Christmas Day performance of Hänsel and Gretel which precedes the official opening will be sung by Mmes. Fleischer, Mario, Manski, Wakefield, Flexer and Besuner and Mr. Schuetzendorf. Mr. Riedel is to conduct.

The Metropolitan's Philadelphia season opened on December 19 with a production of Lakmé, featuring Mmes. Pons and Swarthout and Messrs. Martinelli and Rothier under the direction of Mr. Serafin. On January 2 the Brooklyn season will open.

Hofmann to Play in New York, January 20

Josef Hofmann will celebrate his birthday, January 20, with a recital at Carnegie Hall, New York, on the afternoon of that day.

San Francisco Opera Ends with Bori In Manon; Orchestra Begins Season

Iturbi Appears as Soloist—Shan-Kar Makes Golden Gate City Début

(*Special telegram to the Musical Courier*)

SAN FRANCISCO.—The last performance of the San Francisco Opera Company's season was one of Manon, with Lucrezia Bori in the title rôle. Miss Bori's popularity in this part was the reason for the repeat performance and a capacity audience. Many persons left the opera house with sore palms and hoarse voices resulting from expressing appreciation of one of the greatest artists ever to grace the stage of San Francisco's Temple of Music. C. H. A.

SAN FRANCISCO, CAL.—With the opera season a thing of the past, San Francisco's musical public is manifesting interest in symphony concerts and other forms of musical entertainment. A large, representative audience assembled in the Opera House to hear the San Francisco Symphony Orchestra's first concert of its twenty-third consecutive season. A warm welcome greeted Conductor Issay Dobrowen when he appeared on the podium. Mr. Dobrowen again impressed with masterful skill, imagination and artistic finish. The orchestra, his responsive, flexible instrument, transmitted his message with accurateness and reverence. The program began with Handel's Concerto Grosso, op. 6 No. 10, in D minor. Mozart's concerto for piano and orchestra, in D minor, with José Iturbi as soloist, followed. Iturbi was distinctly in the vein. He played with keen sympathy for the simplicity and poetry of the score. His complete mastery of the keyboard and his lovely tone and refinement of style were notable in a performance that was firm and authoritative. Tschaikowsky's symphony No. 4, in F minor, brought the program to a thrilling climax. The audience responded generously to the efforts of the soloist, conductor and orchestra.

SHAN-KAR AND COMPANY IN LOCAL DÉBUT

As the second attraction in the Peter D. Conley Artists Series, Uday Shan-Kar and his company of Hindu dancers and musicians made their first San Francisco appearance in the Opera House and delighted a large audience in a colorful program of Oriental dances and music. Shan-Kar was at his brilliant best in his solo numbers. As a result of his skillful dancing and clever pantomime, he was enthusiastically applauded for his effective presentation of the Dance of the Snake Charmer.

CHAMBER ORCHESTRA GIVES PROGRAM

The San Francisco Chamber Symphony Orchestra (Gastone Usigli, conductor), the established policy of which is to provide employment for San Francisco musicians, to present as soloists qualified resident artists and to perform works of local composers, gave its initial concert of the season in the Veterans' Auditorium. The orchestra interpreted works of Mendelssohn, Schumann, Haydn and Reinecke. Alfred Arriola's Glimpses of San Francisco was the featured number on the program. Cleverly orchestrated and exceedingly descriptive, the composition showed Arriola a master of his craft. The work was well received by the public. Flori Gough Schorr, cellist, and Bianca Bruni, soprano, soloists, through their splendid performance contributed much toward making the evening a success. C. H. A.

NBC to Broadcast Boston Symphony Series

The Boston Symphony Orchestra (Serge Koussevitzky, conductor) will give the first of a series of broadcasts over an NBC-WJZ hook-up on December 23. The series continues each Saturday afternoon thereafter. The inaugural program will be made up of compositions by Rimsky-Korsakoff in commemoration of the twenty-fifth anniversary of his death.

Soloists for Oratorio Society Concert

Soloists for the 110th performance of The Messiah by the Oratorio Society of New York, which Albert Stoessel will conduct on December 27 at Carnegie Hall, New York, are announced as Lillian Clark, soprano, Sonia Essin, contralto, Dan Beddoe, tenor, and Julius Huehn, bass-baritone. Miss Clark and Miss Essin have never appeared with the society before. Mr. Beddoe, on the other hand, is a veteran in the rôle of tenor soloist for the organization's annual presentation of the Handel score. Mr. Huehn has appeared with the society in this work and in the Bach B minor Mass.

Pre-Christmas Programs on NBC Hook-ups

Among the pre-Christmas orchestral events on the NBC chains were the broadcast of the Christmas Oratorio of Saint-Saens by the NBC Symphony Orchestra under Frank Black, with chorus and soloists, on December 22; the concert by the same orchestra with Egon Petri, pianist, as soloist on December 20; and the Rochester Civic Orchestra, conducted by Guy Fraser Harrison, December 19.

Music Education Deemed Necessary For a Thorough National Art Culture

Jascha Heifetz Believes That No True Appreciation Can Be Gained Without Governmental Interest

Jascha Heifetz, one of the most vital figures in music today, in looking to the future, holds general music education the prime factor in the development of the art in America's national culture. The importance of all branches of art is, of course, conceded.

"A civilization," he said, "is immortal in its art. What is the most significant and tangible heritage that Greece, Rome, the other ancient civilizations have left us? They are remembered not for their wealth and power, not for their wars, but for their deathless expression in art. America as a civilization has surely attained to the place where art creation should be in progress, and, like all other matters of national importance, it should be fostered and supported by the government.

"But turning from the general to the art phase with which I am primarily concerned, music in America is too much the orphan child of the arts. The federal and municipal governments maintain museums for painting and sculpture, libraries for the preservation of great literature, but music is dependent upon private enterprise.

"What is needed is more serious interest in music and its definite establishment in the national life. It should be lifted out of the luxury class and take its place among the intellectual necessities.

WANTED: A NATIONAL CONSERVATORY

"This country should give music its rightful place as a compulsory educational subject. There should be a governmentally maintained conservatory where those of great talent can develop, and the subject added to the curricula of all schools along with other educational essentials. Of course, this has been done already in some of the more advanced schools, but it should be true of every school in the land. Children should be made to learn at least the rudiments of music. They should all be taught to play some instrument, not perhaps that they may make music but so that they may understand it.

"Of course, they will not all like it at first. But so it is with all branches of education. A child may enjoy arithmetic and hate geography, but is that a reason to neglect so vital a part of his intellectual training as the latter? Let him learn his music, whether he has an inclination or not, as a part of a well-rounded cultural equipment. There are few who would not be grateful in after years for the opening of this vista of enjoyment and self-expression.

"When the great crowds gather to watch a football game, almost every spectator has a knowledge of the game and its fine points, knows when to applaud skill, finesse, daring. However, in the audience that attends a concert, how many go really to hear the music? Not many. They go for a variety of reasons—because they wish to be seen at an important social event or because they have an idle wish to hear a prominent artist. There are few who, like the football enthusiasts, give intelligent appreciation of a performance.

"The audiences are too standardized, too dependent on general opinion. The applause they give is too often 'polite' applause, which can easily be differentiated from spontaneous appreciation. I, for one, am able to distinguish at once whether the applause that greets a number comes from genuine enthusiasm or not. And I would rather have none than this 'polite' applause. If people do not like a piece of music, or do not care for an interpretation, they should not applaud. They would not cheer for a poorly executed pass in football. In the stadium their response is governed by authoritative knowledge of the game. It should be the same in music. If the audience, as a whole, were educated to know the form and standard of performance of the pieces they hear, their approbation would have more meaning.

NEED FOR MORE MASCULINE LISTENERS

"For another thing," he continued, "the audiences of this country hold too few men. I am not speaking of New York, which, after all, is not representative of the United States as a whole, but of the South, the West and Middle West. A typical American audience is predominantly feminine, the men having, heaven knows how, conceived the idea that love of music is not an attribute of virile manhood. This prejudice is not found in any other country that I know of, and it is a strange growth in American civilization. In their broadmindedness and cultural flexibility in this direction, women have undoubtedly shown themselves superior.

"I do not believe that there is anyone who is incapable of developing musical taste and discrimination. I have talked to people who claimed that 'classical' music is no more to them than a cat yowling on the back fence. However, when I ask them if they can not carry a tune, if they know no songs, they always know Yankee Doodle, Little Grey Home in the West, I Hear You Calling Me or other melodies of this calibre, and at least can recognize the Star Spangled Banner. They have, then, some musical consciousness which, by the right educational methods, could be fostered into appreciation of something finer.

"This cannot be done in a day. The serious student of music appreciation must hear compositions played over and over again—in a good recording, perhaps. If he listens carefully and repeatedly, the music begins to take design and form, and he discovers elements that appeal to him and which may recur in other pieces. A phonograph is an inestimable boon to one learning to listen to music, especially since the symphonic

JASCHA HEIFETZ

and other important works are now available.

AVOIDING THE SUPERFICIAL REACTION

"All this naturally takes time, and that brings me to the point that people are often far too superficial in their approach to music. I have given auditions to many young players, have listened carefully while they played the Mendelssohn concerto, the Bach Chaconne. Then when I asked them to play the C major scale, astonishing as it may seem, they were unable to comply.

"'But we don't play scales,' they say. They do not play scales, in other words, their talent has technical grounding of the poorest. In any material structure this would not be so. Engineers would not build upon so flimsy a foundation, and it is just as impossible to look for musical achievement without the proper beginnings. It is time that is needed and seriousness of purpose."

"But would it not take a generation to attain the results you seek, Mr. Heifetz?"

"By no means. Four or five years of application will work wonders in the development of musical taste. And it is never too late for such education to begin. A person of any age may develop love of music, although of course children are more plastic. But even a year can make a great difference in an audience. There is no doubt that public taste in this country is becoming more discriminating, even though it is a slow process. I have played in a city one year and returned the next to notice appreciable progress in this direction. The quality of the applause would be just as enthusiastic after a piece of a rather complicated nature as it had been for the more obvious numbers twelve months earlier.

"However, the attainment of not bigger but better audiences will scarcely come about until music is given recognition in the national scheme of things, with resultant government subsidizing of conservatories, operas and orchestras. The country has an abundance of talent which should be cultivated, but the happiest outcome of such a system would be a greatly increased number of intelligent listeners, a consummation which would benefit not so much the professional artist as the listeners themselves. For those whose lives are barren of the rich enjoyment that comes from appreciation of music, lack a means of emotional and intellectual satisfaction that cannot be duplicated." M. L. S.

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San Diego School Orchestra At Los Angeles Convention

Tibbett and Teresina Win Large, Enthusiastic Audiences—Rumors of Film Engagements for Pons and Stokowski

LOS ANGELES, CAL.—Luminaries of international renown have brightened local program heavens and their brilliance was reflected by attendance and response, but no civic event proved more exhilarating and none as significant as the performance of the San Diego High School Orchestra under the baton of Nino Marcelli. It brought a thousand teachers to their feet in spontaneous tribute to this conductor-pedagogue and to his ensemble which played a program including works by Strauss, Tschaikowsky and Saint-Saëns as part of the semi-annual Western School Music Supervisors' Conference. Naturally, there were defects in the performance, but only of minor nature: tonal shortcomings inevitable in the nature of things and caused by inferior instruments and unwonted seating. However here was an ensemble performing so musically as to dynamic tone-meaning, rhythm, phrasing and tempo nuance, which came to be inspiring indeed. It is self-evident what such a school, carried on regularly in one of the lesser cities, augurs for the Southwest. It will mean a bigger and more musical public.

A stimulating program had been arranged by Hazel Beckwith Nohavec, outgoing president. She will be succeeded by Helen C. Dill of the University of California at Los Angeles. Leroy Allen of Los Angeles Jr. College was elected vice-president; Elsa Brenneman of Glendale is to be secretary and Edith Hitchcock of Long Beach, treasurer.

Impressive addresses were delivered by Dr. John Carruthers, vice-chancellor of the University of Southern California, by Arthur Wahlberg, president of the California School Conference and by Adolph Otterstein from the San José Teachers' College.

TIBBETT AND TERESINA RECITALS

Apropos of audiences, they were large and keenly receptive when Lawrence Tibbett sang, and again when Teresina danced here for the first time. Tibbett's success was the more remarkable because he has been appearing here twice for several years and portrayed the title rôle in The Emperor Jones but two months ago before an aggregate gathering of 13,000 persons. This engagement, again under the Behymer banner, proffered a repertoire beginning with Handel of majestic calibre, ending with intimate American songs, and including a new and appealing song, Personal, by Elinor Remick Warren of Los Angeles. Tibbett was in splendid voice and found admirable collaboration from Stewart Wille as accompanist and soloist.

Teresina was the second artist in Charles L. Wagner's Shrine Auditorium series, under the local direction of Merle Armitage. That this Friday evening course bids fair to be a success was shown when again some 5,000 persons attained. Mr. Armitage reports that the entire centre sections of the huge main floor and balcony are taken by season ticket holders. One reason for this popularity is that Messrs. Wagner and Armitage made admission reasonable, The Spanish *danseuse* afforded much pleasure as did her associates, Carlos Montoya, guitar, and Javier Alfonso, pianist.

UNCUT MESSIAH PERFORMANCE

It is not easy to make Handelian history but Alexander Stewart and the Oratorio Reading Club gave what is believed to be the first uncut performance of the Messiah in this city. Mr. Stewart is widely recognized as a pioneer for old and new sacred music. His present feat—he omitted only a few repetitions—took the form of a double program, the first half beginning at three-thirty o'clock. There followed a public dinner at the First Baptist Church, where he is director of music, and the second part started at ten o'clock. Despite the exacting task, the thirty-six singers, most of them professionals and soloists from other churches, did notable work. Two solo quartets shared honors: Annetta Hughes Myers, Mildred Loughlin, Francis Carpenter and Alexander Hammond; Wynne Davis Hammond, Elizabeth Monser Biehl, Russel Horton and Warren Lewis. Irene Robertson Pitts provided comprehensive organ accompaniments throughout.

More than a homecoming recital success was achieved by Edith Knox, who revealed well founded brilliance and personality in the course of a versatile piano program.

Emilio Osta, a young Los Angeles keyboard artist, vied for public favor the same evening and found it. Mr. Osta has been heard before to advantage. He knows his classics, but gives yet more of himself when playing music from his native Spain.

KLEMPERER GIVES VARIED LIST

Otto Klemperer stirred a numerous Sunday audience with a program of wide variety. He presented the Oberon overture of Weber, the fifth Haydn symphony in D major, the Tannhäuser Bacchanale and Sibelius' Swan of Tuonela, in which Vincente Schipiliti's English horn-playing was admired. Debussy's Afternoon of a Faun was repeated from the last symphony program, probably by request, and Julius Furman, solo flute, was singled out for plaudits. Klemperer closed with the Roman Carnival. overture.

There is a good deal of talk in Hollywood as to who will enact the title rôle in The Merry Widow opposite Maurice Chevalier in a Metro-Goldwyn-Mayer production of the Lehar operetta for which Vicki Baum has written the book and which Ernst Lubitsch is to direct. Wiseacres have mentioned Jeanette MacDonald, Grace Moore, Joan Crawford and Vivienne Segal. And now Lily Pons has been added to that galaxy, since it has become known that Irving Thalberg and other M-G-M moguls conferred with the French diva when she sang here last month.

Altogether, M-G-M has big plans with Jack Chertok as chief executive in charge of musical affairs. Dame Rumor has it that no less a personage than Leopold Stokowski may pass regularly through the heavily guarded studio gates. He is to arrive next month.

B. D. U.

Russian Opera Company on Tour

The Russian Opera Company began its first tour of this country in Detroit, Mich., on November 26, presenting three performances—Boris Godounoff, Coq d'Or and Khovanstchina. From Detroit it continues west, touring as far as Dallas, Tex. The company, which is headed by Max Panteleieff, is made up of 125 men and women. These include a large chorus, ballet and orchestra, in addition to the principals. Prior to the Detroit engagement, the Russian Opera Company had appeared only in New York. Its performances are entirely in Russian and follow the Russian tradition.

Petri to Join Malkin Conservatory Faculty

Egon Petri, Dutch pianist, a recent soloist with the Boston Symphony Orchestra, will join the faculty of the Malkin Conservatory of Music in Boston for a course of twelve weeks, beginning April 2, 1934.

Petri, whose name is familiar to radio audiences all over the United States, and who is a prominent pianist in Europe as well as this country, was born in Germany of Dutch parents. His father, Henri Willem Petri, was a celebrated violinist. The younger Petri received his musical education in Germany, studying violin, piano and theoretical subjects under eminent masters. He was twenty years old before he was induced to make the piano his instrument, on the advice of Paderewski and Busoni. With the latter Petri was associated, first as pupil and then as colleague, almost from his own infancy until Busoni's death.

Long before he made his first American appearances with the New York Philharmonic Orchestra, Petri had established himself as pianist and teacher in Europe. At present he is engaged on an American concert tour.

Petri will not only teach at the Malkin Conservatory in Boston, but also in New York under the Malkin Conservatory auspices.

NBC's Metropolitan Broadcasts Begin on Christmas

The Humperdinck fairy opera Hänsel and Gretel will inaugurate the third annual series of Metropolitan Opera broadcasts over an NBC network from the stage of the Metropolitan on Christmas afternoon, December 25. Each Saturday afternoon thereafter, starting with December 30, the National Broadcasting Company is to relay to listeners throughout the country the Metropolitan performance. In addition, the broadcast of several special performances are contemplated. The entire Ring cycle of Wagner operas is to be heard this season.

Mildred Dilling on the Air December 23

Mildred Dilling, harpist, is to be soloist with the Bamberger Little Symphony Orchestra (Philip James, conductor) over Station WOR on December 23. Miss Dilling, whose career has included five appearances at the White House under several administrations, will be heard in Ravel's Introduction and Allegro, a number which she has played with orchestra in France, England and Ireland. Also on the program are compositions by Handel, Massenet, Debussy, Rebikoff and Humperdinck.

NORENA

LONDON TRIUMPHS

Recital in Wigmore Hall

November 23, 1933

Altogether delightful appearance... an ideal singer of Mozart. Completely captivated her audience
Sunday Times, Nov. 26, 1933

Her voice is a very lovely one and the vocal fireworks in which it is well able to indulge, have not damaged the purity of its tone. *Evening Standard, Nov. 24, 1933*

Everything performed with perfect success. It was a triumph of a fine voice and a prepared method. *The Observer, Nov. 26, 1933*

From her first song, it was apparent that here was a singer who could sing: pure tone, long phrases, vocal and rhythmic control.... a triumph in which the singer was mistress of her medium to a degree that is rarely to be heard.
The Times, Nov. 25, 1933

Obtained an uncommon success. Voice a delightful instrument.... audience quite won over by this gifted singer... most accomplished and lovely pieces of singing heard in a long time.
Daily Telegraph, Nov. 24, 1933

A most gifted singer, with a soprano voice of unusually even quality all through its register. Showed distinct powers of characterization. Fineness of the singing kept the hearer enthralled. *Morning Post, Nov. 24, 1933*

Management: NBC Artists Service
30 Rockefeller Plaza New York

Cleveland Orchestra's Staging Of Tristan Touches High Mark

(*Continued from page 5*)

Charles Massinger as the Shepherd; Donald Dickson as Melot; Frederick Lake as the steersman, and Edward W. Gressle as the sailor.

The Play House coöperated with Dr. Rodzinski by lending the artistic services of Max Eisenstadt, directing the lighting effects, and Frederick McConnell, who designed and built the stage settings. With such able assistance, Rodzinski should have no difficulty in realizing his dream of presenting operas regularly in Cleveland. Curtain calls for conductor and singers were numerous and enthusiastic.

OTHER ORCHESTRAL PROGRAMS

Taking a short respite after the exacting weeks of Tristan rehearsals and production, Dr. Rodzinski yielded the baton to Rudolph Ringwall for the seventh pair of symphony

SCENE FROM TRISTAN and ISOLDE as presented by the Cleveland Orchestra and soloists under the baton of Artur Rodzinski. A tableau from Act I. (Photo by Geoffrey Landesman.)

concerts, which, in acceptable contrast to the preceding week, offered a program of somewhat lighter calibre, although fully interesting and adequate. The Bach E major prelude and the Haydn second symphony in D major comprised the first half, while the second consisted of Dukas' Dance Poem. The Peri (first time in Cleveland), Sibelius, Saga, for which Mr. Ringwall seems to have a special preference, and a Swedish Rhapsody by Alfven. It was an enjoyable program and warm applause rewarded the assistant conductor.

RECITAL ROSTER FULL

Under the auspices of the Euclid Avenue Temple lecture course, the Wiener Saengerknaben gave a delightful evening of sacred

THE DEATH OF TRISTAN, scene from Act III of Wagner's music drama as performed by the Cleveland Orchestra and assisting artists. (Photo by Geoffrey Landesman.)

and other classical songs. Their dramatic offering on this occasion was Offenbach's Hochzeit bei Laternenlicht, charmingly done. The audience was appreciative and encores were cheerfully granted.

Eleanor Frampton and her dance group, exponents and devout followers of the Charles Weidman and Doris Humphrey choreography, appeared in recital at the Play House, assisted by the talented pianist Lionel Novak, who, besides playing the accompaniments, was also heard to advantage in a group of piano soli. The dances were adjusted to the music of Scriabin, Prokofieff (who was perhaps most adequately portrayed in the scherzo and march from the Love of Three Oranges), Bortkiewicz, Debussy and Bartók. Chopin and Brahms were not missing from the program, and the efforts to popularize this style of pantomimic action were commendable.

At Steinway Hall the Fortnightly Musical Club presented a program of classic, romantic and modern German music, ranging from Bach to Hans Pfitzner, who was represented by a violin sonata played by Morris Morovitzky. William Newman conducted a chamber orchestra accompanying Mary Martin Pfeil in the D minor piano concerto of Bach. Mary Prayner Walsh sang two beautiful songs by Gustav Mahler and Elsa's Gebet from Lohengrin with intelligence and taste. Four Brahms intermezzi were played by Anne Taborsky, and Florence Eckert Dietz sang Schubert, Hugo Wolf and Brahms songs effectively. This cultural activity of the Fortnightly Club is ably directed by Francis Bolton Kortheuer.

Engagements for Dan Gridley

Dan Gridley, tenor, has fulfilled engagements recently at Vassar College; in Middletown, N. Y.; Chattanooga, Tenn., and Syracuse, N. Y. Mr. Gridley will appear again as tenor soloist in the Bach B minor Mass with the Oratorio Society of New York in their forthcoming production of the work at Carnegie Hall. On January 15 Mr. Gridley is to be heard on the air in one of the programs from the Library of Congress in Washington, D. C.

Kayla Mitzel Returns from Europe

Kayla Mitzel, violinist, returned to this country on December 22 after two years spent in fulfilling concert engagements in Europe. Among the most recent was an appearance in Berlin on December 12, following a list of concerts in London, Amsterdam and The Hague. Last summer she was heard in Sweden, Norway, Denmark and Finland. Miss Mitzel will go to her home in California, stopping *en route* to play in Toronto, Can., on January 8, and in Portland, Ore., with the orchestra there on January 15. Both of these are return engagements.

Mr. and Mrs. Edwin Hughes in Recital

Edwin and Jewel Bethany Hughes have been engaged for a two-piano recital at the convention of the South Carolina Music Teachers' Association in Columbia, S. C. Mr. Hughes will also give a lecture before the convention on The Fundamentals of Beautiful Piano Playing.

Woman's Opera Club Organizing

At the request of Mrs. August Belmont, a Woman's Metropolitan Opera Club is being formed for the convenience of women who enjoy opera but cannot afford the regular subscription price and do not care to attend alone. Seats on the grand tier of the Metropolitan Opera House have been secured for the club for the Saturday evening performances, with special rates prevailing. The membership of the organization is limited to 100. Mrs. Joseph R. Truesdale, chairman of the committee, may be applied to for membership. There are already three clubs formed on similar lines, the Men's Metropolitan Opera Club, the National Opera Club, whose president is Baroness Katherine Evans Von Klenner, and the MacDowell Association, headed by Mrs. Ben Ali Haggin.

Ruth Shaffner's Current Appearances

Ruth Shaffner, soprano, appeared in modern French numbers at Vassar College last month. The same day she was heard at a musicale at the New York home of Mrs. John Moody. Miss Shaffner sang songs by Harriet Ware, Mrs. Beach and Gena Branscombe with the composers at the piano. Miss Shaffner also was heard in Horatio Parker's The Dream of Mary, with the Columbia University Chorus on December 18.

Juilliard Opera School Gives Mozart's Marriage of Figaro

Young Artists Score in Amusing English Version of Buffo Masterpiece, Under Baton of Albert Stoessel

The first of four performances of Mozart's Marriage of Figaro (in an English version by the late Harry Osgood, associate editor of the Musical Courier) was given by the opera department of the Juilliard School of Music, under the baton of Albert Stoessel and the stage direction of Alfredo Valenti, in the auditorium of the Juilliard School on December 13. Subsequent performances were scheduled for the evenings of December 14, 15 and 16.

In the version of the Mozart masterpiece presented on this occasion, spoken dialogue is liberally employed to heighten the amusing situations of the work. Much of it is pithy and colloquial. The work of the young Juilliard artists was again marked by clever stage action on the part of not a few of the principals and showed the results of assiduous training in the graceful performance of concerted operatic music. The finale to Act II was a conspicuous example of the skill with which a text intelligible to American listeners may be projected clearly without sacrificing the musical structure or content. The solo arias in several cases were delivered with assurance and pleasing tonal quality.

ALTERNATING CASTS PRESENTED

As before, alternating casts were used for the various performances. Among those heard on the first evening, Julius Huehn as the Count showed especial ease in stage deportment and clear delivery of his lines, while Alma Milstead as Cherubino won particularly warm applause for her charming singing of Voi che Sapete in its English version. The clear tones and musicianship of Ruby Mercer as Susanna were a strong element in the ensemble scenes. Gean Greenwell as Dr. Bartolo presented a finished portrayal, and Roderic Cross as a sprightly Figaro and Florence Vickland as a dignified Countess also gave well-considered efforts to their rôles. Others heard in appropriately amusing characterizations were Charles Haywood as Don Curzio, Allen Stewart as Don Basilio, Floyd Worthington as Antonio, Beatrice Gilman as Marcellina and Helen Fernum as Barbarina. A pleasing dance divertissement in Act III, arranged by Winona Bimboni, was performed by Sonya Box, Marian Canfield, Chiquita Casella, Aline Davis, Gertrude Mitchell and Kathryn Saunders.

ORCHESTRAL PERFORMANCE ENJOYED

The ensemble of the Juilliard opera department was supplemented by members of the New York Oratorio Society in the choral scenes. The opera orchestra of the Juilliard School, under Mr. Stoessel played the overture and the other inspired pages of Mozart's delightful *opera buffa* with full tonal quality and incisive rhythmic verve. The stage settings, of simple and appropriate design, were the work of Mr. Valenti, whose hand was apparent in the generally appealing stage action of the work.

In alternate performances, on Thursday and Saturday, the following cast was heard: George Britton (Count), Mordecai Bauman (Figaro), Gean Greenwell (Bartolo), Roland Patridge (Curzio), Eugene Ramey (Basilio), Robert Geis (Antonio), Apolyna Stoskus (Countess), Helen Marshall (Susanna), Helen Snow (Cherubino), Pauline Pierce (Marcellina), and Signe Gulbrandsen (Barbarina). R. K.

Hippodrome Opera Series Completed

Chicago Opera Company Concludes Long Tenancy of New York Theatre

The Chicago Opera Company's series at the Hippodrome, New York, closed on December 18 with a performance of La Traviata, ending an autumn season extending over some four months. The last week's audiences heard performances of Il Trovatore, Cavalleria and Pagliacci (sung twice), Aida (also given a repetition), Hansel and Gretel and Traviata.

The musical voice of Anna Leskaya was heard to advantage as Leonora in the performance of Il Trovatore on December 11. Bruna Castagna, in the rôle of Azucena, excelled in histrionic ability. Pasquale Ferrara, the Manrico, sang satisfactorily, but has yet to acquire a certain natural ease in his acting, in order to make his performance convincing. Rocco Pandiscio was the Count. Nino Ruisi and Costante Sorvino were adequate as Ferrando and Ruiz respectively. Alberto Baccolini conducted.

Another appearance in the Hippodrome season of the operatic pair, Cavalleria Rusticana and Pagliacci, took place on Tuesday night. The cast for the former included Elsie Della Motta, Antonio Muratto, Dorothy Bacon and Edgar Lugano; for the Leoncavallo work, Elvira Helal, Giuseppe Radaelli and Rocco Pandiscio. Alberto Baccolini conducted.

A performance of Verdi's Aida was presented at the Hippodrome on December 13. The cast listed Charlotte Ryan in the title rôle, Bruna Castagna (Amneris), Alice Haeseler (Priestess), Eugenio Prosperoni (King), Pasquale Ferrara (Radames), Nino Ruisi (Ramfis), Ettore Nava (Amonastro) and Costante Sorvino (Messenger). Alberto Baccolini was the conductor.

Virginia LeRae was the prepossessing and much applauded Gilda in Rigoletto, given for the last time of the present season of the Chicago Opera Company, on December 14. Her aria, the quartet and other features heightened the effective performance, and she sang brilliantly. Franco Tafuro and Rocco Pandiscio completed the cast. Mr. Baccolini conducted.

The company's last performance of Aida in its New York season took place on Friday night, with Caterina Jarboro as the excellent Ethiopian princess. She sang and acted with her customary finesse. Bruna Castagna was the Amneris, and the masculine rôles were taken by Pasquale Ferrara, Nino Ruisi, Eugenio Prosperoni, Ettore Nava and Costante Sorvino. Alice Haeseler was the Priestess. Alberto Baccolini conducted.

The last Sunday matinee was a performance of Hänsel and Gretel, with Georgia Standing, Inez De Martino, Alice Haeseler, Giuseppe Interrante forming the cast and Miguel Sandoval conducting. Humperdinck's fairy opera was given a lively and tuneful projection, all the principals adding laurels to those won earlier in the season. A good-sized audience, containing many children, heard the production with delight.

Cavalleria Rusticana and Pagliacci were given before a large and enthusiastic audience on Sunday evening. In the former opera, Lawrence Power was in excellent voice as Turiddu. Giuseppina Paterno was a tragic Santuzza, and Dorothy Bacon, excellent in the rôle of the inamorata, Lola. The balance of the cast, were Alice Haeseler as Mama Lucia and Rocco Pandiscio as Alfio.

In the latter opera, Madeleine Keltie as Nedda was outstanding. The other principals were Ettore Nava as Tonio, Enrico Molina as Silvio, and Costante Sorvino as Beppe. Alberto Baccolini conducted both performances.

The final performance by the company, on Monday evening, attracted a large audience warm in its farewells. The cast which sang Verdi's opera under the baton of Alberto Baccolini, included Santa Biondo (Violetta), Alice Haeseler (Flora), Maria Zerboni (Anina), Franco Tafuro (Alfredo), Giuseppe Interrante (Germont), Eugenio Prosperoni (The Doctor), Costante Sorvino (Gastone) and Luigi Molle (The Baron).

Erskine Speaks on Music for Children

John Erskine, president of the Juilliard School of Music and one of the country's leading authors, spoke on Music for Children during a special broadcast over WABC and a nation wide Columbia network, December 15. Dr. Erskine's talk was the concluding one in a series given in behalf of the Children's and Young People's Concerts by the New York Philharmonic Orchestra under the direction of Ernest Schelling. The children's concerts, which began on December 16 are being broadcast direct from Carnegie Hall, New York, over the WABC-Columbia network.

Alpha Theta Chapter Entertains Gertrude Evans

Gertrude Evans, national president of Sigma Alpha Iota, visited Alpha Theta, the fraternity's New York chapter, on December 4, 5 and 6. On the first night Miss Evans was a guest of the executive committee at dinner, followed by a business meeting in the Grace Dodge rooms of Columbia University. Other activities during the president's sojourn included individual conferences and a meeting with Prof. Dykema and members of the executive committee of the local chapter. On December 6 a reception and musicale, commemorating the founding of the fraternity, was held in the Grace Dodge rooms, with Miss Evans as honor guest.

Kriens Works on Extensive Hook-up

Christiaan Kriens' Christmas Cantata will be broadcast on December 23 over the entire red network of WEAF. The work is to be given by chorus, soloists and orchestra, originating at WTIC, Hartford, Conn., under the composer's baton. A new work entitled A Juvenelle Fanfare for orchestra and chorus, based on children's themes, was to come over the WEAF hook-up on December 20. This is to be repeated on the Travelers' Hour, of which Mr. Kriens is regular conductor, on December 27.

Solon Alberti Presents WMCA Program

Solon Alberti and his Angelus Choir, which is heard over WMCA each Sunday evening, presented a program on December 17 featuring Nita D'Argent, soprano; Anne Judson, contralto; Donald Walter, tenor; Frederick Tilberg, baritone; and Miles Dresskell, violinist. The music was by Alberti, Buck, Gaul, Wagner, Beethoven, MacFadyen and Handel.

1931 Atwater Kent First Prize Winner

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Gabrilowitsch Plays Impressive Recital in Detroit Art Institute

Symphony Orchestra, Before Touring, Gives Excellent Thanksgiving Concert—Russian Opera Company Presents Three Operas

DETROIT, MICH.—Detroit Institute of Arts was filled to overflowing on November 28 when the Tuesday Musicale presented Ossip Gabrilowitsch in one of his rare piano recitals in his own home town. In what esteem he is held here can best be explained by the magnificent reception he received from the capacity audience which recalled him repeatedly and to which he thrice responded—later with Mrs. Gabrilowitsch he held an informal reception on the balcony of the auditorium.

The *maestro* opened the program with Schumann's Phantasy in C major, followed by Chopin's Ballade in A flat major, Nocturne in D flat major and the Valse in A flat major. As an encore before the intermission Gabrilowitsch played Schumann's Evening. The second half of the program started with Schumann's sonata in G minor, op. 22, also listing Chopin's Etude in E major, Mazurka in B minor, Prelude in D flat major and Etude in C minor. The two encores were Schumann's Nachtstück and Soaring.

The atmosphere reminded one of the reunion of a large family circle and on all sides genuine satisfaction was expressed at being able to hear the exquisite music which Gabrilowitsch makes. Needless to say, he scored a tremendous success.

ORCHESTRAL PREMIÈRE GIVEN

The fourth pair of concerts by the Detroit Symphony Orchestra at Orchestra Hall on November 30 and December 1, played to a large distinctive audience a program that contained a first performance in Detroit of the César Franck Chorale in B minor which was written for organ and orchestrated by Wallace Goodrich. The organ part was played here by R. Danby. Because it was Thanksgiving Day, the audience was a festive one and Gabrilowitsch planned his program accordingly. Familiar compositions like Beethoven's seventh symphony and Rimsky-Korsakoff's Scheherazade pleased the audience immensely. Enthusiasm ran rife all the evening and Gabrilowitsch's supreme and sympathetic musicianship delighted the capacity audience which applauded rapturously.

The orchestra, with Gabrilowitsch conducting, left on December 4 to play concerts in Oberlin, O., Troy, N. Y., Hartford, Conn., and South Hadley and Northampton, Mass. Gabrilowitsch appeared as piano soloist at South Hadley, playing the Mozart concerto in D minor and the Weber Concertstück.

A short season of opera by the Russian Opera Company at the Masonic Temple, headed by Max Pantelieff, showed a wealth of talent in its chorus and orchestra. The principals were far above the average and Detroit audiences found their stay here all too brief. Expert attention was given to detail with the result that the travelling Russian Opera Company gave performances of the first magnitude. It opened on November 26 with Moussorgsky's Boris Godounoff, featuring Mr. Pantelieff. He gave an excellent performance seconded by the balance of the cast. On November 27 Rimsky-Korsakoff's Le Coq d'Or was presented which again brought Mr. Pantelieff to the fore in the character of King Dodon and reintroduced Janice Davenport, a Detroit soprano, as Queen of Shemakhan. She displayed a rich, warm voice and made a pretty picture as well. The third and final opera, Moussorgsky's Khovanstchina, was up to the high standard of the previous performances.

R. C. B.

Paris Applauds Menuhin And Reinhardt's Bat

(*Continued from page* 5)

unimpressed. Jarmila Novotna was Rosalinde. The other principals excelled as comedians and it was good that they refrained from all effort at what in fastidious circles might be called singing. Among them were Jules Berry as Gaillardin, Carpentier as Franck the prison director, Roger Treville as Prince Orlofsky, Dorlini as Alfred, the tenor (excuse me, Dorlini *did* sing, and with a very good voice and fullness of tone, too), Pasquali as Furet, the notary, and Cariel as Benet, the lawyer. The dances had been arranged by Grete Wiesenthal. The first and third acts could have been done by many another, and where Reinhardt revealed his ingenuity was in the second. This is divided into four scenes and as the Pigalle has a descending-revolving stage in good working order, the transition from one to the other was all but imperceptibly achieved. The first scene is a large hall the center of which is occupied by a graceful, winding stairway. As the guests dance up, the stage goes down, and soon you see them strolling into an azure buffet on the floor above. From here they go into a verdant winter garden; from thence into a ballroom rich in the accoutrements and colors of 1870. As Mr. Reinhardt is a man who likes to have things move the entire act has a lot of go and it works up to a breezy crescendo or climax: the waltzing-champagne orgy of the fourth scene. As a picture of swirling, billowy, undulating movement it is quite successful.

FAURÉ HONORED

Desirous of giving a Fauré concert and wishing to do it entirely beautifully as well as reverently the Philharmonic Society of Paris had the happy idea to enlist the services of Alfred Cortot (piano), Jacques Thibaud (violin), Maurice Vieux (viola), and Maurice Eisenberg (cello), also Charles Panzera (baritone). What a charming concert it was. The Horizon Chimerique was sung; the Ballade for piano and orchestra, the first sonata for piano and violin, and the second quartet were played. The quartet was perfection itself; rarely has one encountered such a singly-purposed comprehension in ensemble playing.

THE ORCHESTRAS

The week-end orchestral concerts brought us a good measure of Wagner. Richard is one way to fill your hall, Ludwig is another. The Lamoureux Orchestra, conducted by Rhené-Baton, did an entire program of the usual pieces and the Colonne Orchestra, under Paul Paray, did likewise. At the latter there were two soloists, Mlle. Bunlet, soprano, and Lauritz Melchior, tenor.

Mr. Melchior was appreciately and vociferously acclaimed for his impassioned singing of the Prize Song from Meistersinger and excerpts from Siegfried. He has also been giving us some magnificent Tannhäusers (to Maria Müller's lovely Elisabeth) and Lohengrins at the Opéra.

Pierre Monteux, who has been in Amsterdam conducting the Concertgebouw, led his Paris Symphony Orchestra through a list of Bach-Respighi, Beethoven, d'Indy, Bizet, Wagner, and Scriabin, with tenor Lugo, and composer-pianist Mme. Simon as soloists. With the Pasdeloup Orchestra under Coppola, Jacques Thibaud won success in the Mozart A major and the Saint-Saëns B minor violin concerti.

At Brailowsky's recital in Stockholm, King Gustave of Sweden, and the Royal Family were among those present. At another concert in Stockholm, Brailowsky played the Schumann concerto with the Konsertforeningen Orchestra, to an audience of 3,000.

Mrs. E. Berry Wall's third Wednesday morning musicale at the Interallied Club was given by M. Rogatchewsky, tenor, and Paul Makanovitzky, boy violinist.

Albert Roussel is composing an operetta, on a libretto by Nino, called Le Testament de la tante Caroline.

Noréna's song recitals in the National Theatre of Oslo, on December 6, 9, and 11, were the first to be held in that edifice since Melba's appearance there in 1919.

Maria Müller's delineations of Elisabeth in Tannhäuser at the Paris Opéra, have taken the town by storm.

Mandrin, operetta by Joseph Szulc, is to be given at the Mogador Theatre.

Activities at the Metropolitan Opera

The Italian liner Rex arriving December 7, brought the following Metropolitan Opera artists: Tullio Serafin; Carlo Del Corso, new Italian dramatic tenor; Virgilio Lazzari, new Italian basso; Angelo Bada; Alfio Tedesco, Pietro Cimara, Armando Petrucci and Giordano Paltrinieri.

A week later on the SS. Conte di Savoia were Vincenzo Bellezza, Armando Borgioli and Otello Ceroni. Arriving the same day on another ship were Mme. Goeta Ljungberg, Swedish dramatic soprano; Max Lorenz, German tenor, and Ludwig Hofmann, German basso.

Leading artists of the Metropolitan already in this country, preparing their rôles for the coming season, which opens on December 26 with Deems Taylor's Peter Ibbetson, are Lucrezia Bori, Leonora Corona, Margaret Halstead, Queena Mario, Nina Morgana, Claudia Muzio, Lily Pons, Rosa Ponselle, Grete Stueckgold, Doris Doe, Maria Olszewska, Gladys Swarthout, Cyrena Van Gordon, Paul Althouse, Richard Crooks, Charles Hackett, Frederick Jagel, Edward Johnson, Giovanni Martinelli, Nino Martini, Tito Schipa, Richard Bonelli, Friedrich Schorr, John Charles Thomas, Lawrence Tibbett, Arthur Anderson and Ezio Pinza. Conductors include Artur Bodanzky, Wilfred Pelletier, Karl Riedel, Giulio Setti and Giuseppe Sturani.

NOËL EADIE CAPTIVATES LONDON IN SONG RECITAL

OPERATIC COLORATURA ACCLAIMED FOR MASTERY OF GERMAN LIED

"A profusion of good things was offered by Noël Eadie, partly in the songs themselves, partly (what differentiated her recital from others) in the perfect style of her singing. The voice was used to definite purpose, placed truly in the exact middle of every note (we remember here the Rachmaninov 'Vocalise' and even more the Liszt 'Mignon'), and moved from note to note with fine suppleness of phrasing. Add to that clear, properly colored diction, and there remains the fact that all the songs heard gave great pleasure, not least among them the unblushingly pretty Marx 'Und gestern.' "—*Observer.*

"Finely controlled phrasing and a delightfully exact placing of the voice gave unusual distinction to Miss Noël Eadie's recital at the Wigmore Hall last night. Her singing was wonderfully satisfying. All the high ranges of Liszt's 'Mignon' were managed with perfect ease, true in pitch and of an unforced quality of tone. Rachmaninov's 'Vocalise' afforded another opportunity of admiring Miss Eadie's technical gifts, and the group of Mahler, Marx and Richard Strauss, her ability to interpret a succession of songs of contrasting character."—*Morning Post*

"Noël Eadie, accompanied by Gerald Moore, gave a song recital at which the fullness and brilliancy of her voice made an uncommon impression. Miss Eadie is certainly one of our best sopranos. It was the kind of singing that speaks, first and foremost, of a natural gift. The artist gave away her high notes with, so to say, a fling—almost recklessly—and yet they were not hard. Her singing of Marx's 'Und gestern' captivated the audience, and this was not the only charming performance."—*Daily Telegraph.*

Photo by Lassalle, London

"Noël Eadie, who sang at the Wigmore Hall on Tuesday night, gave us a taste of her real quality in Constantine's air from Die Entführung aus dem Serail. There was no fudging in her coloratura; every note was clear and accurate. . . . Miss Eadie's talent is not confined to operatic show-pieces, and she proved in two groups of lieder that she can turn her command of phrasing to intimately expressive use. Her singing of Mahler's 'Ablösung im Sommer,' in which she was perfectly supported by her accompanist, Mr. Gerald Moore, of Joseph Marx's 'Und gestern hat er mir Rosen gebracht,' and of Liszt's exceedingly difficult setting of 'Mignon's 'Lied' could hardly have been bettered. . . . Lastly, mention must be made of Rachmaninov's 'Vocalise,' which served better than anything else to display the purity of tone and the absolute control of phrasing which made this recital an exceptional and most pleasurable experience."—*Times*

"Sheer pleasure in sweet sounds predisposes one in this singer's favour. Her light, clear soprano was singularly fresh, and exact emission seemed to cost her no effort in such things as two Handel songs or the 'Vocalise' of Rachmaninov. But there was a great deal more—a real eloquence—at work even behind the elaborate coloratura of the aria, 'Ach, ich liebte,' from Mozart's 'Il Seraglio'."—*Sunday Times*

"Noël Eadie has a beautiful voice, and it is a treat to hear her notes ring out clear and clean-cut. She sang many songs at the Wigmore Hall, 'Mignon's Lied,' by Liszt, a 'Vocalise' by Rachmaninov, a wonderful vocal exercise and some Mahler. A fine artist, and Gerald Moore is a fine accompanist."—*Star*

SINGING IN OPERA AND CONCERTS IN GREAT BRITAIN AND THE CONTINENT SEASON 1933-34

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Restaging of the Ring Feature Of Opera Calendar in Berlin

(*Continued from page 5*)

but this does not mean that it is without an individuality of its own. She sang the music beautifully, moreover, and with remarkable surety of intonation. That is not to say that her voice is yet an emotional organ of great warmth or that there is no room for greater poignancy in certain phases of her performance. But there is reason to believe that a more communicative publication of the deeper sentiments will come with experience and the years .

FURTWÄNGLER RE-STAGING THE RING

The Staatsoper has now gone about the business of re-staging the first half of the Ring under the leadership of Furtwängler. Emil Praetorius, who mounted the cycle in Bayreuth last summer, has furnished the scenery. The casting does not show important differences from recent seasons but such differences were scarcely to be expected. Great things have been anticipated from this "neu-Einstudierung" especially in view of Furtwängler's musical primacy. I know there are many who do not consider the conductor as routined and at ease in the operatic orchestra as he is on the symphonic podium but no German critic who values his job would dare these days to say as much in print. Anyhow practice makes perfect and Furtwängler is too big an intelligence and too distinguished an artist not too profit by several seasons of operatic practice. To make a long story short his Rheingold and Walküre these past few days have undoubtedly added to his prestige and there are those who fervently trust that the reverberations of his success will not echo in vain around the flanks of a certain Festival Hill surmounted by a Festival Theatre down in Franconia.

Let me explain at once that I cannot speak from personal experience about the Walküre in question. By one of those brilliant strokes of coincidence which in Berlin have always made the life of a musical reviewer more or less of a burden, the Städtische Oper came forward on the same evening with a restoration of Hans Pfitzner's Christmas tree fantasy, called Das Christelflein. The reason I listened to Pfitzner rather than to Wagner was not that I consider Das Christelflein a news item of fuller consequence than Die Walküre, but simply because the Städtische Oper sent me tickets and the Staatsoper did not (neither house, by the way, considers the presence of the *ausländische Presse* essential to the well-being of its premières any longer). The conflict of attractions caused so much bad feeling in critical circles that the Städtische Oper issued a statement explaining that the date of the Pfitzner production had been decided upon weeks in advance and that the unfortunate collision was due to no delinquency on its part.

"UTTER MAGNIFICENCE"

I am told by competent observers that Dr. Furtwängler's Walküre is an achievement of utter magnificence and so I am anticipating the second disclosure thereof with pleasant shivers. His Rheingold, I must say, did not greatly excite me. It was rich in beautifully wrought detail and the orchestral performance barring a few pardonable flaws, charmed by its unfailing euphony. I felt less of the big architectural line on the other hand, than I have in countless Rheingold performances of rather less instrumental polish. But there was indisputably a better coördination between stage and orchestra than has usually been the case when Furtwängler has piloted operatic productions. It is really a pity that the Staatsoper is contenting itself with only the first two Nibelungen dramas this season. In the long run a newly outfitted Siegfried and Götterdämmerung might be more profitable than a resurrected Palestrina or the revamped Donna Diana which is due during the holidays.

I must frankly admit that I fail to see in what important respects the new Praetorius Rheingold settings are improvements over the ones previously in use at the Staatsoper. The transformations are accomplished with a little more suggestive subtlety than they have been hitherto, when you saw Wotan's mountain top rising into the flies and Nibelheim ascending from the cellar and could consequently judge the exact distance in feet and yards that separated these two localities. But otherwise I fail to detect any important differences. The rocky height on which the gods and the giants transact their business is as barren and as desolate as anything the German scenic artists of the "platform school" have devised for Wagner since the war, and the hills on the further bank of the Rhine look like Greenland's icy mountains. Of vegetation there is of course not a trace. Personally I have never understood why Wotan and his family should in their days of ease and glory, be supposed to inhabit such a cheerless place. Wagner specifically directed that the audience shall be shown Wotan and Fricka asleep on "a flowery bank." There is no reason to suppose that these modern scenic artists are carrying out Wagner's purpose any more faithfully by showing the divine *ménage* slumbering on a rocky ground than they would if they represented the pair at rest on a park bench. On the other hand I liked Herr Praetorius' idea of Rhinemaidens with their lower limbs encased in great fish bodies, flashing silver and gold. The movements of these creatures were graceful and audacious if not always in well-timed accord with the music. And why the nixies should vanish from their watery haunts the moment Alberich goes about to launch his successful attack on the gold I cannot easily grasp.

KIPNIS' REMARKABLE FASOLT

The best individual performance of the evening was to my thinking, the Fasolt of Alexander Kipnis. Not only was it sung as one does not often hear it but I cannot recall when I have seen this great hulking antediluvian sentimentalist so abundantly and intelligently characterized. Fasolt is usually considered a minor rôle. The late Charles Gilibert used to say that there were no such things as minor rôles, only minor artists who failed to live up to their opportunities. I thought of this profound truth as I noted with what insight and dramatic perception Kipnis elaborated his memorable embodiment of the giant.

I cannot share the enormous enthusiasm of the Germans for the Wotan of Rudolf Bockelmann, estimable artist as this baritone ordinarily is. Fritz Wolff's Loge has no great qualities of subtlety or of intellectual distinction and the Fricka of Margaret Klose counted for comparatively little. The Freia was made up to look like a 100% Aryan *Backfisch,* with her yellow hair pulled down tight and a pigtail depending behind. The Alberich of Emil Fuchs and the Mime of Waldemar Henke are trustworthy old friends. Generalintendant Tietjen's stage management was not up to its Bayreuth standard except in a few details, such as the appearance of the treasure-bearing Nibelungs in the last scene, swarming simultaneously from all sides, like monstrous insects. All argument to the contrary notwithstanding, I still fail to see the sense or the necessity of Wotan's brandishing the discarded sword the first time the sword motive is sounded. It may be true that Wagner consented to this detail in 1869 but this was only because he had an exceptionally stupid public to deal with. The only thing such a piece of stage business can possibly serve to clarify is that the theme heard at that moment is the theme of the sword. And one learns that eventually, anyway.

Naturally, that the Staatsoper was well filled for this performance was only to have been expected.

Pfitzner's Christmas Singspiel, its scenes populated with elves, singing Christmas trees, Santa Claus, the Christ Child and other figures of folklore, might have made a kind of companion piece to Hänsel und Gretel if Pfitzner had been a Humperdinck. But with all his striving to manufacture music in the folk vein he remains dry, contrapuntal, commonplace and dull. There is always something repellent in the spectacle of an unconquerable pedant trying to be naïve and to lisp in childish numbers and it is this quality of academic sophistication and banality which makes a work like Das Christelflein so trying. The composer, who was likewise his own librettist (the work, incidentally, antedates Palestrina) mounted the piece at the Städtische Oper and also conducted it. The performance was good—better, indeed, than the work deserved. But such is the German preoccupation with Pfitzner (especially now, when the Nazis have taken him under their wing) that the opera will probably have its little day. In due time it will return to the obscurity whence it has just been dragged.

Within a few weeks we had *Liederabende* by Maria Olszewska, Maria Müller, Lotte Lehmann, Dusolina Giannini and Alexandra Trianti. As the song recital is an institution which has been losing ground in Berlin these past few years, I ought perhaps to qualify my opening statement by saying that five such recitals treading on one another's heels are really a bit out of the ordinary. Mme. Olszewska held her session at the Singakademie and a curious affair it was. Beginning at eight it was all over at nine and the program offered was so light-waisted and insubstantial that one felt on leaving the hall as if one had been invited to a sumptuous dinner and been told after the *hors d'oeuvre* that the meal was over. The many beauties of the contralto's voice were in evidence during the brief entertainment, but Mme. Olszewska is primarily a great operatic artist and only secondarily a Lieder singer.

MÜLLER, LEHMANN, GIANNINI, TRIANTI

Maria Müller, though an infrequent apparition in Berlin, continues to be idolized here and you cannot find a German to admit that the soprano is anything less than perfect in whatever she does. Lotte Lehmann is

(*Continued on page 21*)

Irra Petina for the Metropolitan

Irra Petina, Russian mezzo-soprano, has been engaged by Giulio Gatti-Casazza for the coming season of the Metropolitan Opera Association. Mme. Petina was born in Petrograd. During the revolution she fled with her parents to China and joined a traveling

IRRA PETINA,
Russian mezzo-soprano, will make her début with the Metropolitan Opera this season.

Russian Opera Company. She came to this country a few years ago and studied at the Curtis Institute of Music, taking vocal training with Harriet Van Emden and stage deportment with Wilhelm von Wymetal, Jr. For two years she sang with the Philadelphia Grand Opera. Last summer she appeared in the title rôle in Carmen at Robin Hood Dell, Philadelphia.

Don Cossack Choristers Heard By Large Washington Assembly

McCormack Gives Benefit Recital—Joint Concert by Crooks and Swarthout—Bampton Soloist with Kindler's National Orchestra

WASHINGTON, D. C.—Attracting a large audience at Constitution Hall on December 3, Serge Jaroff conducted the Don Cossack Russian Male Chorus in an interesting program of folk and religious numbers. Jaroff in his masterly fashion as conductor of the human symphony, conveyed a dynamic personality. The chorus, comprising former officers of the Russian Imperial Army, responded to the minute motions of Jaroff, the variance of which produced brilliant and colorful effects. The program included works of Kastalsky, Tchesnokoff, Tschaikowsky, Schvedoff, Gogotsky, Napravnik, Gretchaninoff and Glinka's Chorus from the opera Life for the Czar, repeated after constant applause.

The many solo passages sung by several of the choral's personnel displayed unusual fine qualities of voices of the individuals who compose the Don Cossack Russian Male Chorus.

WASHINGTON STRING QUARTET IN CONCERT

Consisting of four select members of the National Symphony Orchestra, the Washington String Quartet (Milton Schwartz, first violin; Paul Brightenburg, second violin; George Wargo, viola; Sidney Hamer, cello) played in concert before a good-sized audience at the Textile Museum on December 4. It was the first concert in the 1933-34 series—now the second season. The program included Mozart's The Hunt quartet, Bloch's Night and Tongataboo and Brahms' quartet in A minor. The selection of compositions was fitting to more mature musicians. While playing accurately and with the noticeable effort of producing the best, the young quartet lacked the finesse of an ensemble that through many years of constant practice is able to produce the required perfect blending.

MCCORMACK IN BENEFIT PROGRAM

To benefit the St. Vincent de Paul Society, John McCormack sang before a large audience at Constitution Hall on December 4. Lighter form of classics including ballads and Irish folk-songs was the fare for the evening. It was what the public desired, as evidenced from the constant applause after the many numbers McCormack presented. In exceptionally good voice, he sang with such vigor and style as to produce added coloring to the required interpretation. There were numerous encores.

LECTURE-RECITAL BY JOHN HAZEDEL LEVIS

Under the patronage of the Chinese Minister Dr. Sao-Ke Alfred Sze, a large audience was on hand at the Wardman Park Hotel Theatre on December 6 to hear John Hazedel Levis deliver a lecture on China's music. Mr. Levis, who is versatile not only as a capable speaker but an accomplished pianist, thoroughly demonstrated his skill in playing the instruments of China such as Ti-Tze (flute), Yang Chin (dulcimer), So-Na (oboe), Erh-Hu (violin) and Ti-Chin (cello). Mr. Levis' singing of the music of Tany Dynasty (618-907 A. D.) and Ming Dynasty (1368-1644 A. D.) and playing of his own piano arrangement in modern form of ancient Chinese compositions, proved interesting to the music-lovers present.

CROOKS AND SWARTHOUT APPEAR

Sponsored by Mrs. Lawrence Townsend, the sixty-ninth Musical Morning at the Mayflower Hotel on December 13 had as the artists Richard Crooks, tenor, and Gladys Swarthout, mezzo-soprano, both of the Metropolitan Opera. The distinguished audience included Mrs. Franklin D. Roosevelt.

Crooks' voice is of such rare quality as to class him among the finest of tenors. Miss Swarthout, making her first concert appearance in Washington, sang with exquisite style, displaying particularly the rich low range of her voice.

Frank La Forge, whose Retreat and Supplication were sung by Crooks, was the capable accompanist. At the piano for Miss Swarthout was Nils Nelson.

BAMPTON WITH NATIONAL ORCHESTRA

Under the baton of Hans Kindler, the National Symphony Orchestra played before a large audience in Constitution Hall on December 14. The type of music selected for this program gave many an opportunity to judge the young orchestra from many angles. The list included such works as Francesca da Rimini (Tschaikowsky), waltzes from Der Rosenkavalier (Strauss), and Sarabande (Debussy-Ravel). Kindler gave a masterly interpretation to them all, though the finest work was in the reading of Tambourin, Menuetto and Gigue from the suite Cephale et Procris (Gretry-Mottl) in which the required delicate style conveyed the polish and finesse of the orchestra.

Adding to the success of the concert was the superb singing of Rose Bampton, of the Metropolitan Opera, who in the aria from Cenerentola (Rossini) and Air de Lia from L'Enfant Prodigue (Debussy) displayed remarkable flexibility. That her artisty appealed to the large audience was evident by the enthusiastic ovation which recalled her seven times.

G. S.

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Minneapolis Orchestra Presents Requiem in Memory of Oberhoffer

Ormandy Conducts Brilliant Performance of Verdi Work—Local Soloists Meritorious—Schipa Sings Fine Recital

MINNEAPOLIS, MINN.—The fifth concert of the Minneapolis Symphony Series was given on December 1 in memory of Emil Oberhoffer, under whose guidance the orchestra rose from local to national fame. The work presented was the Manzoni Requiem of Verdi. The Twin City Symphony Chorus made its initial appearance with the orchestra as did four local soloists, Corinne Frank Bowen, soprano, Adair MacRae Roberts, contralto, George Hultgren, tenor, and Berthold Busch, baritone. Eugene Ormandy conducted without score and achieved in this respect his greatest local triumph. He sanely emphasized the solemn moments of the work and kept in abeyance as much as is possible its theatrical characteristics. He gained superb effects with the chorus and held alert mastery of soloists, chorus and orchestra. The soloists were chosen through competition and represented the four best local singers for the work in hand. Miss MacRae Roberts carried off the honors of the evening, although the other three frequently met the exacting demands of the score with commendable success. The performance made such a deep impression that the program announced for the December 3 concert, was postponed and the Requiem repeated in its stead. It made the same excellent impression on a capacity audience.

LEMAY LEADS LAMBERT WORK

The December 10 concert of the Minneapolis Symphony Orchestra was conducted by Paul Lemay. Mr. Lemay has made great improvement in the direction of freedom; the soundness of his musicianship has never been questioned, but he now communicates to both orchestra and audience his intention and spirit with more spontaneity. The Kalinnikoff symphony, No. 1 was played with facile charm. The high spot on the program was a first Minneapolis performance of The Rio Grande by Constant Lambert. Mr. Lemay had the assistance in this work of The University Singers, mixed chorus of University of Minnesota students, and made a noteworthy performance of the glorified jazz. The symphonic fare upon which the orchestral players have been trained was of little aid when idiomatic breaks were called for, but the reading was sufficiently modern and bizarre. Ramona Gerhard made of the piano part a thing of real jazz. Ruth Rough, contralto, sang her brief soli with seductive tone. The University Singers were alert to Mr. Lemay's demands. This latter organization under the direction of Earle G. Killeen sang a group of four old French Christmas carols with the aid of Penelope Koupis, soprano, and Yvonne Poirer, contralto. The final number was Wagner's overture to Rienzi.

SCHIPA IN UNIVERSITY SERIES

The third concert of the University of Minnesota Artists Course returned Tito Schipa in recital. Songs in Italian predominated but several in English were delivered with success. The printed program was almost doubled with encores which ranged from Rimsky-Korsakoff to O Sole Mio. Whether in operatic excerpts like Le Donne Curiose of Wolf-Ferrari or more delicate songs like Le Violette of Scarlatti, Mr. Schipa had the devoted approval of the audience, for this singer is not only a great tenor but is equally as great in keeping an audience intent upon every syllable. The accompanist, Julian Huarte, played a shade too modestly. E. G. K.

Second Appearance of Lund Opera Forces

On the morning of December 27 at Town Hall, New York, Charlotte Lund will present the Charlotte Lund Opera Company, which offers grand opera for children, in a double bill, Namba, or The Third Statue by Ernest T. Carter. This work had its première last season with the Lund Company. With this is Renny, the Fox King, after the book by Isabel Anderson (Mrs. Larz Anderson) who has written many plays already produced. This operetta has many animal characters, foxes, penguins, bears and animated totem poles.

Included in the cast are Lone Bear, Indian tenor, who will sing Indian melodies and execute an Indian dance; Floyd Worthington, Dorothy Ramsay, Mary Stewart, Marcel Doucette, who will take the name part; Louis Marsh, Virginia Reeves, Ethel Bennett, Lucilla Bach, Lorene Rising, Johanna Keelon, Dorothy Dudley and Lillie May Barr. The music is by Pierre de Reeder.

Alberto Bimboni will conduct Renny and Ernest Carter, his own work.

New York Opera Association Broadcasts Romeo and Juliet

The New York Opera Association broadcast Gounod's Romeo and Juliet over Station WOR on December 17, in their regular Sunday series over this station. The cast held Luella Melius as Juliet; Ralph Errolle, Romeo; Tonia Tarsanen, Stephano; Roland Lash, Friar Laurence; John Seagle, Mercutio, and Henry Froehlig, Capulet. Maurice Jacquet was the conductor and Charles D. Isaacson, the narrator. This performance was repeated from October 15 because of numerous requests from people unable to listen on that night, when the opera broadcast was deferred to make place for the radio address of President Roosevelt.

Madrigal Society Features Artists

Marguerite Potter featured Mathilde Jaekle, soprano, and Robert Tilberg, baritone, at their December 10 joint recital in Chalif Hall, New York. The soprano has a voice of expressive quality, well schooled and reliable, as demonstrated in arias by Mozart, Giordano and Verdi, and in songs by romantic and modern composers. Mr. Tilberg's manly style, excellent German articulation and warm feeling were effective in Arm, Ye Brave (Handel), Don Juan's Serenade (Tschaikowsky) and songs by Krebs, Huss and Hadley. Esta Pike and Solon Alberti were able accompanists. F. W. R.

Ruby Mercer Sings for Mu Phi Epsilon

The monthly tea and musicale presented for the residents of the Mu Phi Epsilon National Club, New York, on December 10, was given by Ruby Mercer, soprano, with Charles Maehl, accompanist. Miss Mercer's program consisted of Mozart excerpts, the Jewel Song from Gounod's Faust, and songs in English including Now Sleeps the Crimson Petal (Quilter), two Carpenter numbers, and the Chinese Mother Goose Rhymes by Crist.

Foreign News in Brief

Rome Opera's Repertoire

ROME.—The Royal Opera will open its season on the traditional St. Stephen's Day, December 26. Besides the usual repertoire, the management announces four novelties: La Fiamma, three-act opera by Respighi; Cecilia, "sacred action" in three episodes by L. Refice; La favola del figlio cambiato, by Malipiero (book by Pirandello); and a ballet, Volti la lanterna, by E. Carabella. Mozart's Figaro and Verdi's Simone Boccanegra are notable among the projected restorations. Gino Marinuzzi and Edoardo Vitale are the conductors. F. P.

Barbirolli Restores Orchestral Interest in Scotland

GLASGOW.—The season of the Scottish Orchestra under John Barbirolli opened here with a sold-out house, for the first time in more than ten years, a tribute to the popularity of the young Italo-British conductor. Large audiences have continued to attend the subsequent concerts. M. M.

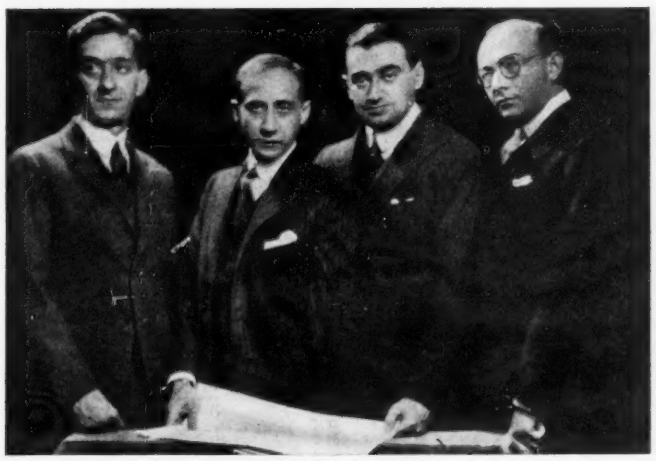
Ivogün Suffering from Eye Trouble

BERLIN.—Maria Ivogün, German coloratura, who recently was married to Michael Raucheisen (former husband of Marion Talley) is in a Munich eye hospital for prolonged treatment. She has had to cancel all her engagements for the season. S. P.

Thirty Cities to Hear Gershwin

George Gershwin, to celebrate the tenth anniversary of his Rhapsody in Blue, will make his first inland tour, starting in Boston at the Symphony Hall on January 14 and finishing in Brooklyn, February 10. All engagements are of the one-day order, and the itinerary includes Chicago, Pittsburgh, Washington, Philadelphia, Cleveland, Detroit, Toronto, St. Louis, Indianapolis, Louisville, Cincinnati, Omaha, Kalamazoo, Fort Wayne, Madison and Sioux Falls. Mr. Gershwin will play his own music with an orchestra of thirty-five conducted by Leo Reisman. James Melton, radio singer, is to be the vocal soloist. The tour, which includes, in all, thirty cities, is under the direction of Harry Askin, for many years director of the late John Philip Sousa.

VEVEY, Lake of Geneva, SWITZERLAND



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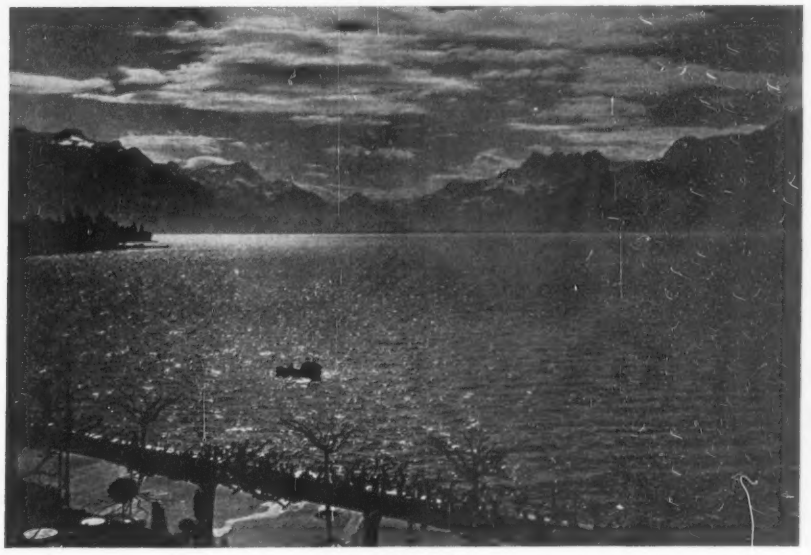

VIEW OF VEVEY

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Portland, Ore., Music-Lovers Applaud Orchestral Programs

Louis Kaufman, Soloist of One Concert, Also Offers Recital—Levenson Works Performed

PORTLAND, ORE.—Near-capacity audiences are assembling at the Civic Auditorium to hear the Portland Symphony Orchestra (Willem van Hoogstraten, conductor). Louis Kaufman, of New York, was soloist at the second evening performance, playing Bruch's G minor concerto for violin and orchestra. This is his home town and he was hailed with joy. Dr. van Hoogstraten also led his musicians through Elgar's Enigma Variations, closing with Beethoven's third symphony. The audience was wholehearted in its applause.

At the orchestra's second matinee, Bertha Mae Schwan, contralto, recently returned from New York, sang Gluck's aria Che Faro Senza Euridice, from Orfeo, and Verdi's O Don Fatale from Don Carlos. Endowed with a beautiful voice, Miss Schwan reaped high honors. Dr. van Hoogstraten's forces provided an excellent background for the singer. Orchestral offerings included two well-liked works by Boris Levenson: Fantasy on Two Hebrew Folk Tunes, and a Night in Bagdad.

The orchestra's third evening program contained Schaefer's Javanese rhapsody, Sibelius' tone poem, En Saga, and Brahms' second symphony. Sponsored by the Standard Oil Company, Conductor van Hoogstraten and his musicians broadcast a special program over the coast-to-coast network of the NBC.

JUNIOR ORCHESTRA MARKS ANNIVERSARY

Marking its tenth anniversary, the Portland Junior Symphony Orchestra (110 juveniles) appeared before 3,000 Oregonians on November 25 and distinguished itself in the first number, Schubert's Unfinished Symphony. Next came Pattie Greenwood, fourteen-year-old pianist. Supported by Conductor Jacques Gershkovitch and the orchestra, she offered the first movement of Schumann's A minor concerto and elicited prolonged applause. The last half of the program, which included the overture to The Merry Wives of Windsor (Nicolai), was broadcast over the CBS network. This enterprising orchestra has a complete instrumentation and all works are played as originally scored. The organization is sponsored by the Portland Junior Symphony Orchestra Association (Mrs. Robert H. Noyes, president; Ruth Isherwood, executive secretary).

Uday Shan-Kar and his group of dancers and musicians were seen in the Civic Auditorium on December 1, providing a rare treat.

KAUFMAN IN BENEFIT CONCERT

Louis Kaufman, violinist, formerly of the Musical Art Quartet, gave a delightful recital for the benefit of the Portland Symphony Orchestra's library fund. Annette Kaufman furnished the accompaniments. Mr. Kaufman and Ruth Bradley Keiser, pianist, offered a series of three sonata recitals at the Catlin School.

Henri Arcand, popular local pianist, appeared in recital at Woodcraft Hall. With Lucien E. Becker at the second piano, he played Ravel's G major concerto. Eleanor Allen had charge of the program.

Led by William Robinson Boone, the Scottish Rite Chorus (James Silas Vann, accompanist) gave a concert on December 7. Soli were contributed by Clara Rieman, soprano, with Esther Ferrin as accompanist; and Charlene Endicott Cowls, pianist. A large and enthusiastic audience was present.

J. R. O.

Max Jacobs Conducts New Brunswick Symphony Concert

NEW BRUNSWICK, N. J.—The New Brunswick Symphony Society (Max Jacobs, conductor) opened its second season on December 8 at the Roosevelt Junior High School. Isabel Brylawski was the soloist. The program included Beethoven's Egmont overture, Haydn's "Clock" symphony, Glinka's Kamarinskaja, L'Arlesienne suite No. 1 of Bizet, the Danse Bacchanale from Saint-Saëns' Samson and Delilah, and the first movement of Mendelssohn's concerto in E minor for violin.

The orchestra displayed a cohesive, flexible tone, of commendable breadth and color range. Mr. Jacobs is a masterful leader, with definite musical ideas and impeccable artistic taste. The soloist offered an effective and well-conceived performance. The audience was enthusiastic throughout the evening, rewarding all the participants in the concert with warm applause.

The officers of the New Brunswick Symphony Society are: honorary president, Fred A. Hart; honorary vice-president, Dr. Robert C. Clothier; president, Mrs. Robert Greacen; vice-president, Dr. William H. S. Demarest; treasurer, Harold Pelham; secretary, Mrs. Thomas J. Grasselli; publicity, Charlotte Neff; concert manager, Col. O. R. Cole.

A.

ATTRACTIONS

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Little Pablo Eisenberg Gives An Interview for His Father

Son of Eminent Cellist Talks About Modern Musical Literature

This story happened one day when I called on Maurice Eisenberg. A maid showed me into the salon. Nobody came. "Has Eisenberg forgotten?" I was cogitating, when a sweet little voice piped, "If you get tired of waiting for my daddy, you can talk to me. I can give a better interview than he can, anyhow."

PABLO EISENBERG
demonstrates modern technic on the cello.

It was Pablo, and under the piano—playing with his toys. "Well, why not?" I answered. "Out of the mouths of babes." . . .

"What do you want to know?" Pablo demanded, scrambling to my knee. "About modern cello music?

"If that's the case," he said, tousling my hair, "I'm your baby. I have often heard it said," he commenced, making his brow of thirteen months look very serious, "that the cello literature is limited. The fact is, modern composers have written quite as much for the cello and orchestra as for the violin. The cello is the most difficult solo instrument to write for, but thanks to Casals' influence on its technic—I was named after Casals, he is my father's teacher—it is now played with certain facility. Almost anything is possible on the modern cello, and because of this much 'impossible' music is written for it.

FROM THE MOUTHS OF BABES

"It seems to me that the modern composer is trying to do away with concertos for solo instrument and orchestra, the present trend being to treat the orchestra symphonically, the solo as an obbligato or leading part. What other instrument offers such possibilities as the cello? It is like the tenor in the opera, and how well Strauss realized this when he gave the solo part of Don Quixote to the cello. Schumann created the modern form of cello concerto, and how ingeniously he treated the solo instrument in dialogue with the different instruments of the orchestra in the last movement of his remarkable opus. The reason that this work is only now being appreciated is because before Casals, cellists used this technic as an acrobatic display instead of giving the movement its true musical value.

"I'll get on the other knee, if you don't mind. There! My father holds (and so do I) that Bloch's Schelomo is the finest composition of its kind for cello and orchestra. In spite of its tremendous orchestration, the cello is treated so skillfully that its resources are shown to the greatest advantage. Another work of genius is the concerto of young Julien Krein. It made a sensation when my father, to whom it is dedicated, played it last season with the Paris Symphony Orchestra, conducted by Cortot. It is one of the most difficult works in cello literature. In his cadenzas, Krein has created quite a new and profoundly musical technic. Few modern works are so lyrical.

IMPRESSIONS OF SCHÖNBERG

"Schönberg has recently written a concerto for Casals which by its technical audacity and invention, is sure to revolutionize the cello technic. It is really a harpsichord concerto by Monn, which Schönberg has freely transcribed for cello. I wonder how much of it is really Monn. My father is soon to play a new concerto, striking in melodic and rhythmic content, by Martinu, a Czechoslovakian composer.

"My father recently played with outstanding success the first performance of Glazounoff's cello concerto. Another concerto dedicated to my papa, and of which he will soon give the first performance in Paris, is by Marc Vauvourgoin, pupil of Dukas and a Prix de Rome. Honegger, Toch, Hindemith, Arnold Bax, Elgar, Delius, Fitelberg, Jacobi, and Harsanyi have also written interesting works for cello and orchestra.

PROXY FOR AN ACTIVE PARENT

"No, I don't expect my father home at all today. He is rehearsing with orchestra. He played a Fauré festival with Cortot and Thibaud for the Société Philharmonic on November 28. The beginning of December he is touring in the French provinces, returning to Paris on December 17 to play the Krein concerto with the Poulet orchestra. Early in January he plays the Schumann in Cannes and Marseilles, and tours the Cote d'Azur, playing in Nice, Toulon, Pau and Monte Carlo. The entire month of February he is in England where he is playing (for the first time in England) Schelomo by Bloch, at a Bloch festival in Queens Hall, conducted by the composer. The Glazounoff concerto, conducted by Sir Dan Godfrey, will also be a first time in England. Then he plays for the B. B. C. and goes on an extensive tour of the English provinces. After a recital in Wigmore Hall on February 19 (first performance of suite for cello and orchestra, by Julien Krein), he returns to Paris for a recital on March 7. The month of April he will tour Spain and Portugal.

"I also have some ideas about cello technic," Pablo concluded, making his pet dog sit up, "as you can see from this photo, taken when I was giving illustrations to Casals and Maurice Eisenberg. My technic differs from theirs in that I have a better clutch, but some day my ideas will be adopted by artists everywhere. Yes, I'll tell my father you called and how intelligently you talked. The cello is a great instrument, and I am glad I am big enough to appreciate it. In three or four years you can hear me play. *A bientôt.*"

I. S.

Musicians' Emergency Fund Sponsors High School Concerts

The Musicians' Emergency Fund, Inc., has assigned a large sum of money to finance 1,000 concerts in the public high schools of New York. The series will begin after the first of the year and is to present artists who have appeared in opera and concert in this country and Europe, but whose careers have been seriously retarded by the depression. Music of the highest type comprises these programs. All five boroughs of the city are represented in the list of schools to hear them.

New York University Orchestra Unit Heard

The Washington Square College String Orchestra of New York University presented its fifth semi-annual concert under the direction of Prof. Martin Bernstein on December 19. The program included the concerto grosso in G minor of Antonio Vivaldo, which featured Elsie Feigin, Sidney Fichtelberg, Frank Brieff and Harriet Harding. Other numbers were by Rousseau, Byrd, Debussy and Hindemith.

Aksarova Singing Abroad

Valentina Aksarova, Russian soprano, was soloist at the Paris Symphonique Concert on November 19, Henri Tomasi conducting. On January 26 Mme. Aksarova will appear with orchestra for the BBC, London, and on February 3 is engaged to sing in Paris in Rimsky-Korsakoff's opera Kastchei, the Immortal.

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NEW YORK CONCERTS

DECEMBER 11

Mischa Elman A cycle of twenty-five years in New York was completed by Mischa Elman with this evening recital given by him at Carnegie Hall, for it was on December 10, 1908, that he made his first appearance in the metropolis. He was then seventeen years old, and just graduated from his astonishing career as a boy prodigy on the violin.

His career since then is world-wide in celebrity and needs no recapitulation for Musical Courier readers. Mischa Elman, matured, famous, and a glorious artist, stands today in the luminous front rank of masters of the fiddle and bow. He has always been a serious musician and one who never prostituted his calling, always avoided sensationalism, and followed only the most exalted concepts and ideals of a public performer on the concert stage.

At his anniversary last week, Elman revealed himself at his full stature as a master of interpretation, phrasing, finger technic, bowing; and possessor of a tone whose volume, roundness, and appealing, golden quality has endured through the years.

It goes without saying that the large audience, in festive mood, gave Elman a series of ovations at his celebratory concert and recalled him for an extended series of encores.

His program was made up of Handel's E major sonata; Brahms' A major sonata; Vieuxtemps' A minor concerto; Adagio by Mozart-Friedberg; Contredances by Beethoven; Ysaye's Rêve d'Enfant; Danse Espagnole, by Falla-Kreisler; Nocturne, Chopin-Sarasate; Zigeunerweisen, Sarasate. Raymond Bauman did the piano accompaniments.

Aleksandr Helmann Monday evening found a large audience gathered at Town Hall to hear Aleksandr Helmann, Russian pianist, in the third of three recitals. For the occasion he had programmed the English suite in E minor of J. S. Bach, Brahms' sonata in F, op. 5, Schumann's Carnaval, Debussy's Reflets dans l'eau and a Wagnerian passage, Isolde's Liebestod. Mr. Helmann's piano playing is a vigorous expression of artistic individuality. His musical ideas are forceful and original, neither lacking in taste nor in respect for tradition. His interpretations have an intriguing quality of unexpected shading or turn of phrase. Mr. Helmann's hearers manifested their delight in his playing by hearty applause that recalled him many times after each group.

DECEMBER 12

National Orchestral Association Young Artists' Concert was the name chosen by Leon Barzin for the Carnegie Hall matinee of the National Orchestral Association, and he led a program consisting of Arne's overture for the masque of Comus; Vivaldi's concerto for three violins; Ravel's Introduction and Allegro for harp (with accompaniment of flute, strings and clarinet); William B. Dinsmore's orchestral Elegie; Griffes' Poem for flute and orchestra; and the Roman Carnival by Berlioz.

The orchestra was highly responsive to the searching interpretations and authoritative conducting of Barzin, and revealed many nuances of tone and balance that would do credit to any symphonic organization.

Virginia Morgan played the harp with taste and finish in the attractive work by Ravel.

Harry Farbman, Leon Kaplan, and Onofrio Mazella were the trio of soloists in the Vivaldi opus. They wavered at first in pitch and ensemble but soon recovered control and finished with confidence and brilliancy.

The flute playing in Griffes' exquisite pages was done by Frances Blaisdell, who masters her medium completely, with suave tone, musical insight, and unusual dexterity of fingers.

Young Mr. Dinsmore, a former pupil of Rubin Goldmark and now his assistant in the harmony classes at the Juilliard School, proved his gifts as a composer, for his Elegie is primarily a tuneful conception, highly lyrical, and orchestrated with deftness and color sense. The style is of the Wagner-Tschaikowsky period and refreshingly free from the aberrations so dear to many of the younger writers of today.

Mr. Barzin deserves warm commendation for his wise decision to give hearing to youthful musicians. They were so well received by a large audience that he should repeat his endeavor again this season and in the future.

New York Orchestra The second concert of a Carnegie Hall series of five by the New York Orchestra (Nikolai Sokoloff, conductor) included an attractive quasi-novelty in Debussy's The Blessed Damozel (La Demoiselle Elue), which was sung in English by Ruth Miller, soprano, Elizabeth Lennox, contralto, and a chorus from the Junior League Glee Club, of which Marshall Bartholomew is the leader. There were also first New York hearings of Bach's Chaconne, as transcribed for orchestra by A. Walter Kramer, and Kazatchok by Mikeshina, in addition to the Brahms fourth symphony and the introduction to the opera Khovanstchina by Moussorgsky.

The Debussy performance was by far the most effective and delightful portion of the program, the chorus of young women (in orange-colored smocks) singing accurately and with refined tone. Miss Miller, in the chief soprano solo, voiced the lament of Rossetti's heavenly damsel mourning for her errant lover with tones of affecting poignancy, her high register in particular showing the power and clear timbre which recalled her exploits as a member of the Metropolitan Opera several years ago. Miss Lennox also gave intensity of tonal expression to her brief part. In this composition the orchestra was in its best estate, playing the exquisitely colored pages of the early Debussy work with beauty of tone and delicacy of dynamic shading. Mr. Sokoloff, whose particular forte seems to lie in impressionistic music of poetic content, deserves praise for restoring this charming music to New York concert halls.

The conductor's performance of the Brahms symphony, conceived with grace of outline and lyrical spontaneity, was somewhat deficient in capturing the more heroic aspects of the music. The orchestra has not yet attained the flexibility which he will doubtless later give to it. The best effect was made by the playing of the *allegro* and the finale, which had a structural compactness and eloquence not achieved in the earlier movements.

The Kramer version of the Chaconne—a masterpiece which seems to tempt orchestral arrangers—did not efface memories of the translucent Stokowski scoring of this item nor of the Hubay arrangement heard last season. It hardly captures all of the sustained power and unique color of the work. The version heard gives much prominence to a solo violin, with subdued accompaniment, and on this occasion the performance was somewhat pedestrian.

Miss Mikeshina bowed from her seat in the balcony after the robust playing of her rousing and extremely simple Russian tune. The Khovanstchina prelude and the latter part of the Brahms symphony revealed the better aspects of an orchestra that contains excellent material and has definite possibilities of making an important place for itself in New York and on tour with further drilling. Both conductor and men acknowledged frequent plaudits.

DECEMBER 13

Mario Chamlee Versed and experienced as he is in operatic tenor presentations, Mario Chamlee surprised even his strongest admirers when he gave this recital at Town Hall. They realized then that Chamlee is not a specialist but a versatile singer and a fully equipped artist. He gave infinite pleasure with his warm tones and their well controlled use; his stylistic and varied delivery, and his blending of musical content with the moods and meanings of the texts.

Strictly classic beginning was made with a Peri aria (Orfeo's invocation, from Euridice) and two examples by Scarlatti. Continence and smoothness marked their performance. A part of Schumann's Dichterliebe cycle followed, sung with high intelligence and proper observance of the romantic spirit. Spanish songs (by Falla) several French numbers by Duparc, Levadé, Kœchlin, and an English group, showed mastery of enunciation and adaptation of phrase to coloring. The Kœchlin piece and one by Hardon Church had to be repeated.

Chamlee was encored enthusiastically also after the regular program, and added Strauss' Zueignung, Franz' Mädchen mit dem rothen Mündchen, and Wolf's Gesang Weylas. Erno Balogh accompanied.

DECEMBER 14

Philharmonic Orchestra Thursday evening and Friday afternoon the Carnegie Hall concerts of the Philharmonic Orchestra had Jascha Heifetz as their solo headliner and box-office magnet. In addition there were Bruno Walter, Beethoven's Eroica Symphony, Weber's Oberon overture, and the violin concerto by Sir Edward Elgar.

Heifetz gave another notable demonstration of his fastidious and fascinating art, with all its wonted beauty of tone, polished technic, tasteful musicianship, and unfailingly fine sense of style. He scored a tremendous success indicated by truly ovational applause.

The Elgar concerto is rarely heard here, but deserves more frequent performance. It is a deeply felt work of real distinction, even if here and there the thematic matter does not hold consistent grip on the fancy of the listener. However, the writing for the violin is skillful and the orchestration reveals the best facets of Elgar's craftsmanship.

Walter made much of the emotional and formal contents of the Eroica and the Weber pages, and his orchestra contributed warm-blooded tone and splendid balance and facility of execution.

DECEMBER 15

New York Light Opera Guild A Reginald De Koven Festival, by the New York Light Opera Guild (John Hand, general director and conductor), was given in Carnegie Hall on this evening. Assisted by Rolf Gerard, tenor, and Rebekah Crawford, contralto, guest artists, and a small orchestra, a substantial program of excerpts from the operettas and other works of this American composer was sung by Dorothy Baker, soprano, and William Hargrave, baritone (Guild début artists), and assisting vocalists, who, the program explained, were selected from the "minor rôle membership" of the group. It is the laudable policy to give these young singers opportunities to advance toward début rôles.

Among those heard, special honors went to Mr. Gerard, whose attractive lyric voice and mature manner of production gave pleasure to the audience in the Barcarolle from The Fencing Master, the Arabian Love Song and various ensembles. Miss Crawford showed possession of a sonorous contralto voice and excellent musicianship in O Promise Me from Robin Hood and other numbers. Mr. Hargrave's substantial baritone and pleasing personality were displayed to fine effect in Brown October Ale and The Life of a Rover; and Miss Baker sang The Forest Song and Will-o'-the-Wisp with vocal agility and ample tonal quality.

Other solo and ensemble numbers were sung by the following members of the organization: Josephine Hilt, Dorothy Preiser and Hazel Kessler, sopranos; Lois Buffaloe and Martha Lipton, contraltos; Henry Ebeling, William Doering and John Pettersson, tenors; Charles Van Tassel, Lorus Taylor and Richard Diament, baritones, and Thomas Armstrong, bass.

Mr. Hand directed his forces with authority and had several recalls after conducting the finales to Act II of The Fencing Master and that to Act I of the grand opera, The Canterbury Pilgrims. Mrs. De Koven was a guest of honor in one of the loges, and was introduced to the audience by the conductor, both receiving ovations.

New York University Glee Club The annual Town Hall concert of New York University Glee Club (Alfred M. Greenfield, conductor) had the added prestige this season in the appearance of Rose Bampton, youthful contralto of the Metropolitan Opera, as soloist. Miss Bampton is mistress of perfectly sustained phrasing and clear and accurate intonation. These attributes combined with the finesse of choral tone with which the Glee Club is invested, aroused much enthusiasm from the large audience in the first performance of Invictus, op. 18, No. 2 (Arthur Hartmann)'; Angels O'er the Fields (old French carol arranged by Archibald T. Davidson); Sleep of the Child Jesus (F. A. Gevaert); Glory to That Newborn King (Negro spiritual arranged by John W. Work); Rhapsody, op. 53 (Johannes Brahms) and the premier presentation of Low, Like a Little Cradle (Edith Evans Braum) and Love Is A Sickness (Eusebia Simpson Hunkins). The glee club programmed another Hartmann opus, Bring Her Again, O Western Wind, which also received its first hearing. Mr. Hartmann's works are melodious and well written for choral use, the voices sounding with highly effective contrast. The audience particularly liked these selections.

An excellent baritone solo was offered by Theodore M. Everett, E '28 and a splendid cello solo by Sterling Hunkins. The accompanists were Richard T. Gore and Philip Bauer, Jr., A '33. Mr. Greenfield had drilled his club expertly and conducted a performance which had fluent coherency.

DECEMBER 16

Concert for Children and Young People Little "old-timers" and grown-up newcomers swarmed down the aisles of Carnegie Hall to assist Ernest Schelling in the inauguration, at the stroke of eleven, of the eleventh season of Concerts for Children and Young People. And the latter group was not confined to escorts for the young subscribers; there were to be seen many who had come alone or in pairs to accompany "Uncle Ernest," the Aladdin of music for children, in his *résumé* of the life and music of the youthful Mozart. The biographical aspect of the program consisted of lantern slides and verbal comments and sidelights contributed by Mr. Schelling.

To put everyone in a Mozartian frame of mind, the orchestra played the overture to The Marriage of Figaro. Mr. Schelling delivered his remarks before the various program numbers, the balance of which were: the symphony in G minor; the *allegro* from the concerto for violin in G major, with Guila Bustabo as soloist; The Alphabet, first sung by the Horace Mann Girls' Glee Club and later by everybody; theme and variations for oboe, clarinet, horn, bassoon and orchestra, with B. Labate, S. Bellison, B. Jaenicke and B. Kohnon the soloists on their respective instruments.

In introducing Miss Bustabo Mr. Schelling referred to her as "a good friend of yours who two years ago was also a child prodigy and is today a mature artist." She was hailed with gusto both before and after her performance and was recalled to the stage three times. Miss Bustabo played with ease and assurance. Her tone was warm and sensuous and her bowing was dextrous and precise.

Toward the close of the morning Mr. Schelling greeted his radio friends and made the announcement that Santa Claus had commissioned him to leave for California that night and give the young people of that state three concerts during the Christmas holidays. This news was greeted by a storm of applause in the concert hall for the good fortune to be bestowed on our California cousins.

Mount Holyoke College Glee Club The ninth annual concert of Christmas carols was given by the Mount Holyoke College Glee Club, conducted by Dr. William C. Hammond, in Town Hall before an interested audience, including many graduates of this institution. As in other seasons, the collegiate singers presented an admirably chosen and wide-ranging collection of songs from various nations. There were several works only recently published in English translation, including the Catalonian hymn. Presents for the Christ Child (arranged by E. Harold Geer), In the Darkness (from the French, transcribed by David Stanley Smith), Lord Christ Is Born and The Innocents (both from the Russian, by the same arranger), and also several works given for the first time in this series—Louis Victor Saar's version of the German folk-song, Joseph Dearest, Joseph Mine; the English Wassail Song, arranged by Katherine K. Davis, and The Christ of the Snow, from the Hungarian (Harvey B. Gaul's setting). There were also Czech, Sioux and Croatian works, The First Nowell with descant, and John J. Bishop's God Gave Ye Merry Christmas-tide, dedicated to the choir. The Mount Holyoke singers again revealed excellent ensemble

(Continued on page 25)

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NEW YORK DECEMBER 23, 1933 No. 2802

A Merry Christmas to all Musical Courier readers everywhere from Tomsk to Tierra del Fuego, from Minneapolis to Mars.

—o—

Big time Chicago is to reopen its big time Opera on December 26. One of the missing telegrams of felicitation will be from Samuel Insull—unless he cables, "It's all Greek to me."

—o—

Now that alcoholic Repeal is here, why not remove the silly Prohibition in New York against latecomers at symphony concerts, who sometimes have to wait over one hour before they are admitted to the hall? It is a question whether they have not the legal right under such circumstances to demand the return of the money paid for tickets.

—o—

Peace on Earth

The holiday season brings the thoughts of mankind back to that eternal desire for tranquillity summed up in the Biblical formula, "Peace on earth, good will to men." The religious bodies of the world have long sought to attain this desired state, and in recent years the political assemblies of the nations have striven by means of varied practicality to come to agreements obviating the possibility of war. Not all of these conferences have brought progress toward this end, but at least it may be said for this otherwise somewhat crassly materialistic age that the conscience of mankind has been aroused against the criminal folly and slow suicide of the arms struggle.

A recent contest organized among American poets for an international peace hymn, to be sung to the first sixteen measures of the Ode to Joy from Beethoven's ninth symphony, reminds us that poetry and song have great force as social weapons. The first prize was awarded to Josephine Daskam Bacon, whose Hymn for the Nations will be sung to the stirring melody of the composer of Bonn. At the same time—as evidence of increasing tendency on the part of composers to be influenced by world movements—appears a Hymn for All Nations, entitled The Sacred Cause, words and music by Dr. Carl Alwin, Viennese conductor and pianist. Dedicated to the League of Nations the song has been published in English, French and German and should thus exert a beneficent influence on a wide audience.

Music is never so nobly employed as in the cause of justice, equity and human brotherhood, and it is heartening to perceive that the world-embracing ideals of a Beethoven, though at times little heeded by subsequent generations, have not wholly perished. Like the seed sown in a byway and for long retarded in its growth by inauspicious circumstance, a worthy idea once planted in the minds of man will bear fruit in due time. It is the mission of music to aid in keeping these ideals fresh by means of the potent power of song.

—o—

Hard to Replace

Statistics recently issued by M. H. Aylesworth, president of the National Broadcasting Company, bring additional testimony as to the importance of music in the wireless schedule in America. According to these official estimates, the melodic medium occupied more than two-thirds of the programs sent out by this corporation during the year 1933, the two coast-to-coast networks of NBC supplying 330,540 station-hours during this period. Of considerable interest is the appended table, which tells graphically the various percentages of the programs contributed by several kinds of material.

Classification	Per Cent of Total
Music	67.4
Literature, drama, talks, etc.	17.9
Outstanding events, current news, reports	3.1
Women's and children's programs	4.7
Novelty broadcasts	2.8
Physical training	2.3
Religion	1.8
	100.0

It is difficult to conceive of conditions, in this country at least, under which the relative importance of these various ingredients would be reversed, so that dramatic broadcasts, for example, or serial adventure tales would supplant music in popular appeal. Or, let us say, that news flashes or the expensive gags of Broadway's leading comedians would take the place of tunes, no matter how primitive.

The summary lends point to the questions raised in a recent publication of the American Society of Composers, Authors and Publishers, issued under the striking title, Nothing Can Replace Music. This publication reproduces a body of critical opinion from newspapers in various parts of the country, upholding the rights of the composer to receive a proper reward for his artistic labors—an issue which is being diligently and valiantly raised by the society.

Since, by the testimony of the broadcasters themselves, music is so invaluable an element in programs over the air, the last defenses seem to have been lowered against the claims of the creators to a larger share of broadcasting profits. Sooner or later, it may be ventured, there will have to be a more equable arrangement between the radio and those who supply its grist. Till then, the American composer must bide his time. But, meanwhile, he can at least make his demands clearly and unequivocally felt.

—o—

Building for the Future

Definite plans for the securing of future seasons by the Metropolitan Opera Association are foreseen in the recent appointment of an executive committee from among members of the board of directors of this institution. This conclave includes some of the older members of the board, but also—a fact considered of especial importance—newer blood. Appointed by Paul D. Cravath, head of the Metropolitan board, the group includes Mrs. August Belmont, Cornelius N. Bliss, Robert S. Brewster, Mr. Cravath, Otto H. Kahn, Frederic Potts Moore, Myron C. Taylor and Allen Wardwell, with Mr. Bliss as chairman and Mr. Moore as secretary. Mr. Wardwell is also one of the trustees of the Juilliard Musical Foundation.

A council of war is one of the essentials to a successful campaign, whether military or purely strategic. In line with the general modern tendency toward economic planning, it seems that the Metropolitan's destinies in the future are not to be left to the mercies of chance gales from the bourses or lowering skies of international exchange. The same metamorphosis has had to be undergone by other institutions that would survive the blasts of depression. In the seasons to come it is likely that, in addition to Signor Gatti-Casazza's prudent management of the details of repertoire, rotation of works for subscribers, and apportioning of his artistic forces to various parts of the season, there will be some far-flung plans for balancing the budget in advance, if such a feat is possible.

Perhaps the efforts of the executive board will be directed toward obviating the necessity for raising annual funds, such as the guarantee of $150,000 which was gathered by private subscription in the season of 1932-33, or the $300,000 which the public gave last spring. At least, it will be a fortunate circumstance if the extent of such contributions may be estimated in advance, so that the costs may be correspondingly adjusted.

Opera-giving is at best a gilded gamble; but it is now clear that under these circumstances the presentation of lyric drama in America must proceed with rigid budgeting. Just as in the case of other industries, the supply must be correlated with the demand. But this should not bring with it the bane of artistic cheapening, and, if the prospectus issued by the Metropolitan for its fourteen weeks' season opening on December 26 is a criterion, there will be no reason to apprehend such a calamity.

—o—

Intelligent Program Sponsors

The music-lover will heartily applaud and take much hope for the future from the recent strides in radio program sponsorship by which leading manufacturers have underwritten the broadcasts of outstanding musical groups. To be sure, there has been some discerning sponsorship of orchestral and recital series in the past, but this winter marks the first time that operas are to be broadcast from the Metropolitan Opera House under the aegis of a leading commercial firm.

The American Tobacco Company, according to a recent announcement from the National Broadcasting Company, "will make the music-lovers of the nation its guests . . . during the forthcoming fourteen weeks' season." As before, broadcasts will be sent out each Saturday afternoon (and, in certain cases, of special additional operas) over the combined NBC-WEAF-WJZ nationwide networks—actual performances on the Metropolitan stage, with Milton J. Cross as the narrator. This, we think, is a fine gesture on the part of the omnipotent corporation whose cigarettes are, literally, "on the lips" of the nation. It is fitting that the music of Wagner, Verdi and the other beloved lyric composers will be wafted to the ears of all who care to listen. The benefits to opera are not less than the privileges thus granted to music-lovers. The substantial sum that will go into the treasury of the opera company by this benefaction is in reality a gift to the cause of opera production in the United States, which has recently had to contend with severe obstacles.

Hardly less notable is the decision of the Cadillac Motor Car Company to sponsor a series of symphonic radio programs of a brilliancy and variety not hitherto achieved by any one project of the sort. Definitely marking the entry into the ranks of music patronage of our largest corporations—a movement which may be destined to make history in the decades to come, just as the support of hereditary noblemen advanced the tonal cause in earlier centuries—is this announcement of a series of concerts to be sent out over the NBC network on thirteen Sunday evenings by a specially organized orchestra, with eminent guest conductors and soloists for each event. The series, inaugurated on December 17, with Bruno Walter directing and Jascha Heifetz as assisting artist, touches a new high mark in the brilliance of the artistic talent to be employed. The names of the participants are sufficient to stamp this undertaking as outstanding—the conductors including also Eugene Goossens, Eugene Ormandy, Artur Bodanzky, Fritz Reiner, Walter Damrosch, Sir Henry Wood, Nikolai Sokoloff, Artur Rodzinski, Vladimir Golschmann, Ossip Gabrilowitsch and Tullio Serafin, and the soloists listing Yehudi Menuhin, Efrem Zimbalist, Josef Hofmann, José Iturbi, Vladimir Horowitz, Rosa Ponselle, Lily Pons, Lucrezia Bori, Lotte Lehmann, Elisabeth Rethberg, Tito Schipa and Richard Bonelli. Truly, the sponsors of this series have ordered their fare with a lavish hand, and it is to be expected that the results will be suitably rewarding.

"In sponsoring this musical series, the Cadillac Motor Car Company has hoped," said L. P. Fisher, president of the corporation, "to bring about a change in the time-worn notion that great music does not belong in radio broadcasting. We feel confident that the best symphonic music will be listened to eagerly by the vast majority of the American public." And in making a plea to the critics of the country to treat these musical events as on the same plane as those in the halls of our chief music centres, this far-seeing executive has pointed out a definite necessity for an adequate appraisal of radio concerts of the best sort. No longer a Cinderella of the tonal realm, great music finely performed has definitely entered into its own over the ether channels,—a cause for much congratulation.

VARIATIONS

By Leonard Liebling

In recent published interviews, Jascha Heifetz complains that there is too much talking on the radio in connection with musical programs.

"I have tried very hard," he says, "to listen to good music over the air. We seem invariably to be greeted by a flow of words, either explaining the music or totally irrelevant. This blah makes complete enjoyment almost impossible."

Almost impossible for whom? Surely not for the average listener, much as explanations might annoy the well-informed professional. Mr. Heifetz has not had much experience in broadcasting and surely does not realize as yet how seriously the general public listens to good music and with what eagerness all verbal and written tonal disclosures are followed by that clientele. If any doubt on that score existed in my own mind, I was convinced when, after my recent broadcast annotations in connection with the Philharmonc concerts I received a veritable mountain of what is known as "fan mail." (Some of it was critical and therefore more acceptable to me than the complimentary letters—although the broadcasting companies go into tremors of fear whenever their radio speakers are disagreed with by even a few of the listeners.) It may surprise Mr. Heifetz to know that there still are millions of Americans who like "stories" with their music, and do not know about the "knocking of Fate" in the first movement of Beethoven's fifth symphony; that the same composer originally dedicated his Eroica to Napoleon; that Mozart, Schubert, Chausson, and Griffes died young; that Liszt invented the symphonic poem; that Brahms and Chopin wrote no operas; Bach composed no string quartets; and Haydn was the "Papa" of over 100 symphonies.

As well contend that nobody is interested in hearing or reading anything about authors, painters, poets, and sculptors. The flood of biographical matter which has inundated the book market of recent years disproves that belief most thoroughly.

Radio comments about music are listened to as eagerly as printed comments are read, provided both are of a kind to interest as well as to instruct. The annotations which most symphony concerts provide for their patrons find general use by them. They are even widely read during the music. At least, over the air, the commentator speaks only during the intermissions. When the experiment was made two seasons ago, to have explanations given while the Metropolitan Opera singers and orchestras were performing over the air, a storm of protest arose from listeners throughout the country.

Mr. Heifetz' plaint continues: "I look forward to a time when great music will be heard uninterruptedly for a radio public which I am sure is as appreciative as a concert audience. When a composition is completed I should much prefer to have several minutes of silence—a period to enjoy once again the music which I have just heard. But instead, the music completed, we are greeted with a flood of words, words, and then more words."

If a two-minute "period of silence" were to follow a musical performance, there would be a general turning of the dials to some other performance. Besides, at orchestral concerts there is usually one general intermission of fifteen minutes or so. What are radio listeners to do during that time?

However, when Mr. Heifetz criticizes the general procedure of radio, as in his following remarks, he is nothing less than 100 per cent correct:

"The first time I appeared before a radio audience several years ago, the sponsors of the program were amazed when I insisted upon using the procedure of the concert hall. I could not understand why I should be made to feel I was enclosed in a vault. I wanted to play as though a sympathetic, not a hostile audience were facing me.

"I insisted upon tuning my violin without having the power immediately turned off as though tuning the violin were a dreadful act. I tune my violin before my concert audience—why not before my unseen listeners, who are listening just as sympathetically, perhaps more intimately, in the parlors of their own homes?

"I understand that radio is slowly becoming used to the idea that the old formal method of broadcasting, when every sound and word was measured and weighed, is not necessarily the best. Intimacy, spontaneity, the newness that comes with each concert, are tremendously important."

* * *

Mervin Lane says the theme song of the chiropractors is "That's How I Knead You."—New York Sun.

When Leopold Godowsky's daughter Dagmar met Serge Rachmaninoff recently she told him how sorry her father felt because he could not be present at his Russian colleague's recital. "Tell your father," replied Rachmaninoff, "that if he wishes, I shall visit him and play my entire recital for him at any time he desires."

* * *

Detroit, Mich.

Dear Variations:

Being a constant and delighted reader of your remarks and Variations in the Musical Courier and being in a difficulty, I hope you will pardon me for asking you a question. I saw an announcement that the Ypsilanti Normal College Choir was singing "alla" Capella. Is there such a thing? Of course they do sing alla sharp and flat, etc., in these choirs sometimes. I feel sure you would know about this.

Very truly yours,
MARY MANNING.

* * *

In the Hippodrome program of the Boheme (Puccini) performance of December 13, there was this information:

SYNOPSIS OF SCENES

ACT I.—Exterior of Pinkerton's House at Nagasaki
ACT II.—Interior of Cio Cio San's Home, at the Back a Garden with Cherry Trees
ACT III.—Same as preceding

The sender of the foregoing inquires: "Was the Hippodrome bidding for the Oriental trade?"

* * *

Syracuse, N. Y., November 26, 1933.

Dear Variations:

There may be discriminating concert audiences in New York, but I maintain that they cannot compare with those of Syracuse. As proof of my point I offer the following incident:

I was attending a concert by the Syracuse Civic Symphony Orchestra. Directly behind me sat a woman who discussed Aunt Betsy's rheumatism, through the Overture to Oberon, and Cousin Herman's operation, through César Franck's D minor symphony. She listened quite attentively to the Beautiful Blue Danube and applauded vigorously at the end of the number, as did the rest of the audience. The conductor, Victor Miller, graciously repeated the work. About the middle of the second performance, she whispered to her companion: "I think this is some more Strauss."

Sincerely,
HERBERT S. LIVINGSTON.

* * *

Philadelphia, December 4, 1933.

Dear Variations:

I would like to call to your attention a unique service recently held at the First Baptist Church, Philadelphia, at the request of the minister, in which the Invocation, Prayer, Psalm and Benediction were played on the organ, instead of being spoken or read; the service being preceded by a short organ recital. The congregation coöperated in these devotional portions of the service; which to them, apparently, seemed as real as the actual utterances of the minister would have been.

This is the first time, so far as I know, that such a service, led by the organ, has been given; and I am hoping you will find it of enough news value to publish it in the Musical Courier.

The full program is attached.

Yours truly,
FREDERICK MAXSON, F.A.G.O. 1903.

EVENING WORSHIP
8.00
THE MINISTRY OF THE ORGAN
FREDERICK MAXSON, Organist

The only spoken words in this service are "The Minister's Word" and the announcement of the hymns

THE ORGAN RECITAL

1 Angelus ..... *Massenet*
2 Caprice ..... *Matthews*
3 Andante—Fifth Symphony ..... *Beethoven*

CHIMES

THE ORGAN SERVICE

The congregation is invited to cooperate by participating in the service of worship

PRELUDE—Prelude to "The Deluge" ..... *St. Säens*
INVOCATION—Invocation ..... *Mailly*
(The people bowing)
ANTHEM—"Praise the Lord" ..... DAVID D. WOOD
SCRIPTURE—Psalm XIX, "The heavens declare the Glory of God" ..... *Marcello*
HYMN 363—"The Church's One Foundation"
OFFERTORY—Contralto Solo, "O Divine Redeemer" *Gounod*
PRAYER—Prayer ..... *Borowski*
(The people bowing)
HYMN 120—"Immortal love, forever full"
MEDITATION—"Intermezzo" ..... *Fibich*
THE MINISTER'S WORD ..... DR. ROSE
BENEDICTION—Benediction ..... *Hollins*
(The people bowing)
SILENT PRAYER
CHIME HYMN
(The people bowing)

* * *

Henry Cowell, American pianist composer, was invited by the Soviet Government a few years ago, to give a series of recitals of his own works in various Russian cities. Arriving in Berlin, he learned that the trains to Moscow were crowded and he could get no reservation. After telegraphing this plight to the Soviet sponsors, a wired answer informed Cowell that a special car would await him at the Russian frontier. He found the car as promised and upon reaching Moscow he was invited to give an immediate private recital for the official committee in charge of all concerts arranged by the government. After Cowell had regaled the gathering with some of his radical performances on the piano, a great silence fell upon the committee. They huddled in a corner and held whispered conclave. Then the leader informed Cowell politely, and with many apologies, that his tour would be cancelled, as he was too radical for Russia!

For several days Cowell cooled his heels at his Moscow hotel before one of the prominent local musicians came to him and said that there was general regret in the profession over the lost chance to become acquainted with the American's works and his playing. "However," added the Russian, "some of us are determined to hear you, and therefore we have arranged a private, a very private seance at a composer's home, if you will be kind enough to come and give us a demonstration. Of course, as the ban on your appearances is official, we must proceed with the greatest secrecy and caution. You must say nothing to anyone, either before or after. You will be called for late at night and conducted to the place of meeting."

Cowell, much amused, consented to the tonal tryst, and kept it. The musical brethren gave him and his secret recital a warm reception, and for several weeks thereafter, he was spirited to a series of similar nocturnal entertainments at a number of homes in Moscow. Cowell says that he still wonders what sort of radicals could be frightened by his radical way of playing and composing.

* * *

From John Ademy, a scholarship vocal student at Peabody Conservatory, Baltimore, comes praise of the verses, Ode to Music, published recently in this department. Mr. Ademy was inspired to pen his own poetical apostrophe, and generously contributes it to Variations:

SOLILOQUY ON MUSIC
(*With Apologies to Shakespeare*)

To sing or not sing—that is the question:
Whether 'tis harder on the ear-drums to suffer
The slurs and croonings of outrageous singers,
Ot to cut off the radio and work a puzzle,
Or by reading, rid them? To sharp; to flat;
No more; and by singing to say we end
The music, and the thousand shocking tones
That ear is heir to, 'tis a suggestion
Devoutly to be absorbed. To sharp; to flat;
To flat; perchance to be natural—aye there's the discord,
For in that lost chord what notes may come
When we have listened to the mortal tones
Must give us pause. There's the noise
That makes calamity of life so sweet;
For who would bear the discords and din of the band,
The glee club's harmony, the orchestra's melody,
The pangs of dissonant tunes, the director's words,
The banging of keys, and the spurns
That impatient teachers display,
When they themselves might try to sing;—
What patience! Who would tenors bear,
To brunt and choke under a big bass,
But that the dread of some soprano of high "C",
The unchanged voices from whose swan throats
No silver tones come forth, puzzles us,
And makes one rather bear those runts we have
Than fly to the altos that we know not of?
Thus music does not make fools of us all;
And thus the beauty of the harmony
Is covered o'er with the theory of voices,
And musicians of great calm and thought,
With those aspirations music-lovers turn away,
And lose the name of music.

* * *

The New York Daily News calls Leopold Stokowski "the Roxy of baton wielders." Is Roxy, therefore, the Stokowski of showmen?

* * *

Under the NRA code, it is likely that all double concertos may hereafter be reduced to a solo for one player. Also, it is likely that a stagger system might be applied to solo concertos, a different performer for each movement, so as to employ as many persons as possible. . . . There is talk too of making all virtuosi play double note compositions in single voice.

* * *

It is given out by the newspapers that the "Golden Horseshoe" at the Metropolitan remains practically unchanged for 1933-34, so far as the holders of the boxes are concerned. There will be no alteration either in the musical understanding of the occupants.

* * *

M. B. H. informs this department that "there is a music guild in Oyster Bay, L. I.," and asks, "how many of its offerings will be pearls?"

If I were Santa Claus I'd bestow largesse to lots of people with a great deal of pleasure. See if you can find your present below.

Koussevitzky—The opportunity to make a tour on a double-bass.

Gabrilowitsch—More Chopin compositions.

Gatti-Casazza—A real American opera as spectacular as Aida and as tuneful as La Boheme or Faust.

Salmaggi—A good opera company to sing for nothing.

Ponselle—Frigid weather in summer.

Charles L. Wagner—Some more jokes.

Longone—Plenty of money.

Pons—A menagerie.

Althouse—An engagement every night.

Schang—Sold-out houses for all events.

Judson—An amicable life.

Kreisler—Even temper on all occasions.

Schnabel—More Beethoven.

Talley—No more husbands.

Grace Moore—Excitement.

Mary McCormic—Fewer lawsuits.

Crooks—Several new stories.

Josef Hofmann—A good ping-pong player.

Nylen—A box of candy a day.

Heifetz—Carpenter tools and lumber.

Schelling—A personal librarian.

Schönberg—No questions about atonality.

Riker—Freedom from worry and plenty of sleep.

Rosati—Complete adoption of the classic era of music.

Vila—An easy way to get thin.

Tirindelli—An easy way to get fat.

Devries—A new secret.

Bori—To sing Melisande twice a week just for me.

Hanson—Success for Merry Mount.

Edward Johnson—Eternal youth.

Saerchinger—A true British accent.

Schwerké—More "Lions" to meet.

Grena Bennett—The life of Riley.

Annie Friedberg—Myra Hess to play three concerts a day.

H. J.—All copy in on time.

L. L.—Not more than one toastmaster job each week.

* * *

I spied Marguerite Morgan having lunch with a beau up the street one recent cold day. Bundled in a big fur coat she was spooning hot onion soup to calm the shivers, while her *vis-à-vis* ladled out warming words of appreciation. When I left the restaurant she had visibly thawed.

* * *

Here's the first Repeal story I've heard. A certain eminent *maestro* of *bel canto* brought two beautiful filets of sole at his prize fish shop. As he carried them home he bethought himself that, Prohibition being over, now he might buy white wine with which to season the delicacies. With quickened steps he walked to Bloomingdale's and after waiting in line for twenty-five minutes reached the counter. As he stood admiring the glittering array of bottled elixirs he saw a *fiasco* of Chianti. With a cry of rapture he bought this. Next he saw some champagne, sec. This he purchased with a glow of joy. Then his bedizened eyes sighted some bottles of prime old Scotch. In ecstasy he singled out three quarts and had them wrapped up.

Then *maestro*, his arms full of loving bundles, remembered the white wine for the sole. But there was no white wine to be had. He left the shop and hurried to a store that in the old days sold liquor. Here he was again unfortunate. The proprietor told him that they had no license as yet.

Maestro rushed home and telephoned his bootlegger, ordering a gallon of white wine.

"I'm sorry, sir," said the illicit merchant, "I can't sell you anything. The police won't let us."

"But have you no white wine?"

"Indeed, yes," was the reply. "But I'm telling you, the cops would pinch us if we sold to you."

"But I am an old customer for ten years."

"Yes, sir, I know that. But it makes no difference. Rules is bad now."

"Then I get no white wine for my filets of sole?"

"Not from us, sir."

Maestro gazed sadly at his fourteen dollars' worth of Chianti, champagne and Scotch whiskey. He shook his head sadly. No white wine for his filets of sole.

* * *

Even the great ones get rubber checks, they tell me. A certain golden-haired diva sang in Boston recently, collected her fee—and had her bank manager call her two days later to tell her that, after all, she had sung for charity.

* * *

I overheard a friend of mine describe a recent visit to Lily Pons in her new apartment. Among the guests was the diva's fourteen-months-old jaguar. My lady friend was slightly nervous as the spotted wild animal roamed nonchalantly around the room. When the maid came in, Ita, the cat, crouched under a chair and mewed and whined, her eyes blazing. After the servant's departure she climbed up on the back of the sofa on which the slightly distraught guest was sitting and sniffed her hair and neck.

"Don't mind Ita," said Lily, "she is only being friendly. She is so cute, *n'est-ce pas?*" The lady's answer was a timid murmur. Then baby Ita lopped over to a highboy, leaped to its top and went to sleep. My friend breathed a sigh of relief.

* * *

The national iridescent opera bubble, growing bigger and bigger, has already floated away from the bowl of the ten-cent clay pipe. And the singers, conductors and orchestral musicians are gleefully watching its pretty colors. Here's hoping it floats onward and upward through an azure blue sky and everybody can keep it in sight until spring comes.

* * *

Under the offensive leadership of Generals Vera Brodsky and Harold Triggs, the Battle of the Keyboards in the Great Musical War was fought on December 10. In three skirmishes (South Orange Recital in New Jersey, WOR Broadcast and Harmonie Club Concert, personally directed by Col. Siegfried Kahn), six troops of Grand Pianos, two of them of the Steinway Infantry, were completely routed. The Tonic, Dominant and Subdominant regiments suffered great losses with many wounded and captured. At a late hour Generals Brodsky and Triggs retired to their camps to await physical reinforcements. Another sudden attack upon the Grand Pianos is foreseen by military scouts, though it is to be doubted that a battle of such magnitude will be waged again during any twelve-hour period.

* * *

F. P. A. of the New York Herald-Tribune Conning Tower is usually so clever I can't understand why he would publish a wee verse called Capsule Critiques by Gene Harwood, and reciting

"There's no guesswork
About Myra Hess' work."

Piffle and tush; I have written much better poems in the same pattern in my inimitable manner. And who is Mr. Harwood anyway?

"Gene Harwood's capsule critique
Is rather plagiaristique."

* * *

What a threesome. Ganna Walska, Fortune Gallo and Leonard Liebling eating fruit salad and drinking water in the St. Moritz restaurant. Why were they keeping their heads so clear? That's suspicious.

* * *

Leo. Godowsky recently boarded a train with Josef Hofmann to go to board in Atlantic City and board-walk.

* * *

George Woodruff, prexy of the Chicago Grand Opera, spent two days in New York in order to examine the condition of the Metropolitan Opera House. One look at the outside convinced him it needed painting.

* * *

Overheard after a concert:

Modernistic Composer—"Well, they didn't hiss my music, did they?"

Acquaintance—"It's rather difficult to hiss when one is yawning, don't you think?"

"O Come, All Ye Faithful!"

From Our Readers

Wilcox in Pain

To the Musical Courier:

Having recently suffered on several occasions through oral and visual observance of amateur-professional (or should it be professional-amateur?) singers and players who were "style" exhibitionists, I am in a state of cerebral fermentation which threatens violent explosion unless allowed speedy expressional relief. Possibly a large number of Musical Courier readers are sympathetic to my mental state because they have experienced similar suffering, and you will therefore recognize "reader interest" and grant me the use of your columns for my "blow-off."

What I find so annoying is the too prevalent idea that external mannerisms—physical writhings, heaving bosoms, terrifying scowls, smirking smiles, etc.—have anything to do with interpretative "style" in the performance of music. Or that distorted tempi, unbridled rubato, the arbitrary prolongation of high-pitch or low-pitch tones, and other such exaggerations, make any desirable contribution to interpretative "style."

Why are so many soloists in the instrumental and vocal field—particularly the vocal—so stupid as not to recognize that "style" in art must always contribute appropriate atmosphere for the musical message that they are attempting to convey? (Or are they? In many instances an auditor feels that their chief concern is to impress their own personality rather than to serve as an interpreter.)

The pianist who sways and bends as if in the throes of green-apple colic; the violinist who humps his shoulders until he resembles a human questionmark or jiggles as if he had ants in his pants; the female vocalist who flutters eyebrows, pumps clasped hands and simulates passion (or maybe asthma!) by chest palpitation; likewise the male vocalist who tries to advertise a dramatic temperament by various kinds of physical posturing and writhing—all these types give me a pain that is not born of ecstasy. And have you noted that performers who have the least artistic equipment are the ones who "front" with the most exaggerated mannerisms?

Style? Style in art must be based upon good taste. Style must contribute to artistic illusion. Style must enhance by its appropriate graces.

Body movements that do not vivify illusion make no style contribution to interpretative performance; they merely detract and annoy.

Facial expressions that do not spontaneously heighten appropriate mood expression have nothing to do with style—save to banish it.

Exaggerated dynamic contrasts that are based upon no sound expressive desire, but are introduced into performance merely to startle or excite unsophisticated listeners, do not contribute to style.

Arbitrary changes in tempi—ditto.

The prolongation of high-pitch "climax" tones beyond their legitimate time value in the phrase—ditto, and ditto, and ditto.

Style without intelligent sincerity isn't style. It is a cheap imitation that advertises its purveyor as a person who either has a shallow mind or who has been evilly influenced by shallow minds. . . .

I have just paused to read what I have written—and I find it so completely trite that I cannot see why it should claim space in your columns. Can you?

And yet, these mannerism mannikins should have the mirror held before them. If they really could see themselves as others see them, perhaps they would be as ashamed of themselves as some of us are ashamed of them.

Yours truly,
JOHN C. WILCOX.

OBITUARY

Theodore Moses Tobani

Theodore Moses Tobani, whose more than 5,000 compositions included the perennially popular salon piece Hearts and Flowers, died on December 12 at his New York home. Mr. Tobani was seventy-eight years old. He leaves eight children. A native of Hamburg, Germany, the young Tobani was brought to this country in boyhood. At the age of ten he was a concert violinist. At fifteen he was playing in Simpson's Theatre in Philadelphia. Shortly afterward he joined the orchestra of Mrs. John Drew's theatre there, as first violin. He played in many theatres during the years that followed.

He wrote Hearts and Flowers in 1893 and had been drawing royalties on this composition ever since. The copyright expires in 1935. More than 100,000 copies of this piece have been sold annually. Although he was incredibly prolific in his musical output, this was the only example of his talent which attained such widespread attention. His other works include marches, waltzes and a piano gavotte dedicated to Mrs. Lester Wallack.

Everett E. Truette

BOSTON.—Everett E. Truette, organist and composer, died on December 16 at his home in Brookline, at the age of seventy-two. Mr. Truette received a degree in music in 1883, after studying at the New England Conservatory of Music and at Boston University. In Europe he studied with Haupt in Berlin, Guilmant in Paris and prominent organ teachers in England. He held the post of organist in a number of Boston churches and since 1897 had been at Eliot Church, Newton, in that capacity. He founded and for three years was dean of the New England chapter of the American Guild of Organists. He also belonged to the Harvard Musical Association and was an editor of The Diapason, journal for organists. Mr. Truette composed two suites for organ and was the author of many anthems and pieces, and edited collections of organ works. He leaves his wife, Mrs. Fannie Sherman Truette, and a daughter.

Caroline Emrich Gruppe

UTICA, N. Y.—Caroline Emrich Gruppe, mother of Hazel Gruppe, pianist of New York, succumbed to a heart attack on December 13. Of French origin, Mrs. Gruppe received her education in Rochester, N. Y., later marrying Herman Gruppe, violinist. Interment was made at the Holy Sepulchre in Rochester. Surviving besides her daughter, are two sons, Edwin A. and Dr. Karl Gruppe, both of Utica, and a brother, Gustave Emrich of Brooklyn, and a sister Celia of Rochester. S. T.

Nicola Bellezza

BARI, ITALY.—Nicola Bellezza, father of Vincenzo Bellezza, conductor of the Metropolitan Opera, died on December 15 at the town of Bitonto near here. Mr. Bellezza, who was ninety-three years old, had been for a long time the director of the music school of Bitonto. Among his pupils was the popular Italian composer, La Rotella, and many others. He was a bandmaster of note and had been one of the trumpeters of Garibaldi. S. A.

Thomas D. Van Osten

SAN FRANCISCO.—Thomas D. Van Osten, formerly manager of John Philip Sousa's Band, died in this city on December 11 at the age of seventy. Mr. Van Osten was general manager and secretary of the California Theatre Industry, which he founded. With Sousa's Band, he toured this country. R. P.

Conrad Schlosser

GREENWICH, CONN.—Conrad Schlosser, a director of Kranich & Bach, piano manufacturers of New York, died on December 10 at his home near here. Mr. Schlosser, who was eighty years old, was also a retired real estate operator. He was born in Bavaria. K. S.

Josef Waldman

Josef Waldman, who formerly occupied a violin desk with the Philadelphia Symphony Orchestra, died at his home in New York on December 11. He was forty years old. A. B.

Musicales

Hunter College Music Club Features Huss Program

The Hunter College Music Club presented Henry Holden Huss in a program of his own compositions at the Hunter College Auditorium, New York, on December 14. Maurice Kaufman, violinist, Irene Nash, lyric soprano, and Jeanette Wiedman, pianist, were the assisting artists. Opening the program Mr. Huss spoke briefly on modern music, commending many of its developments, based legitimately on established principles of the art.

Mr. Kaufman, with the composer at the piano, was heard in Mr. Huss' sonata for violin and piano in G minor, op. 19 (played by Ysaye in Carnegie Hall, New York, in 1913). The two offered a smooth and balanced performance of the three movements, bringing out the lovely quality of the melody and the contrast in mood.

Miss Wiedman was an adept exponent of the piano writing of Mr. Huss. She was heard in three short pieces, Mazurka, Lake Como by Moonlight, and The Joy of Autumn. Her technical and sensitive musicianship was effectively displayed, and she was forced to repeat the last number.

Mrs. Nash sang three vocal excerpts, My Jean, The Spring of Love, and Suppose. These are excellent vehicles for lyric expression, and the soprano gave them with taste, clear enunciation and tonal sweetness.

In conclusion the composer returned to the piano to play the first movement of his concerto in B, op. 10, with Miss Wiedman supplying the orchestral part on a second piano. This work, too well-known to require further comment, has been played by the New York Philharmonic, the Boston Symphony and the Detroit Symphony orchestras. Mr. Huss and Miss Wiedman were accorded cordial and prolonged applause for their performance. The concert was attended by an audience which thronged the large auditorium.

M. L. S.

* * *

Dickinson Forces in The Messiah

Union Theological Seminary School of Sacred Music (Dr. Clarence Dickinson, director) presented The Messiah in James Chapel, at the seminary on December 13. The Motet Choir of fifty singers was aided by the following soloists: Ruth Rodgers, soprano; Edna Mampell, alto; Harold Haugh, tenor, and Norman Jolliffe, bass. The choral portions of the work were conducted by the following, students in the School of Sacred Music, most of whom also played organ in the performance: Colin B. Richmond, Roland J. Lupien, Parker Wagnild, R. Kenneth Holt, Mildred David, David Smith, Gertrude Cheney, Ruth Graham, Russell T. Evans, Josephine Waters and Charles Isaiah Davis, Jr.

The excellent style and vocal control of Mr. Haugh in the beginning, Every Valley, was noted. Mr. Jolliffe's authority and vigor characterized his interpretation, especially in But Who May Abide. Behold, a Virgin, and He Shall Feed His Flock were beautifully sung by Miss Mampell. Miss Rodgers was a shining light with her bright voice, singing Come Unto Him with fervor and Rejoice Greatly with brilliant vocalization. The seven young men and four women who conducted the chorus showed thorough understanding of the score, producing fine climaxes in O Thou That Tellest and Unto Us a Child Is Born. The inclement weather did not prevent large attendance. F. W. R.

* * *

Harold Morris at Institute of Musical Art

Harold Morris, pianist, was heard at the Institute of Musical Art December 9 in a program of compositions by Johannes Brahms, in commemoration of the composer's 100th anniversary. Mr. Morris presented a comprehensive list, including the sonata, F minor, op. 5, intermezzi, waltzes; a Hungarian dance; two capriccios; the Rhapsody, B minor, op. 79, No. 1, Ballade, G minor, op. 118, No. 3, and Brahms' arrangement of the gavotte from Gluck's Iphigenie in Aulis.

Mr. Morris is a performer who invests the music he plays with sustained interest and vitality. Possessing an all-encompassing technic, his interpretative scope apparently knows no limitations. One of his happiest mediums, however, is the romantic Brahms idiom and its rich expression. On December 9 the musical union of composer and pianist was one of temperamental and spiritual attunement. There was a large audience which demanded repeated encores. In these added numbers, Mr. Morris deviated from the printed program by playing music of other composers. G. N.

* * *

Wildermann Institute Musicale

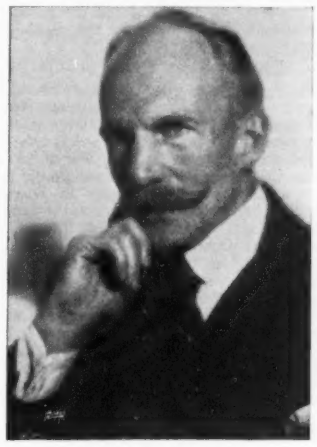
A dozen young pianists illustrated good teaching in soli, trios and ensemble numbers at the December 10 Hour of Music given at the Wildermann Institute of Music, New York. Soli were performed by John Kneeshaw, Harold Kneeshaw, Catherine Balch and Elizabeth Hendricksen, and a rhythm orchestra of ten boys and girls presented Haydn's Toy Symphony and other pieces. Madeleine LeFortier, violinist, played works by Handel and Beethoven. The audience was attentive and interested.

F. W. R.

* * *

Ernest Carter Presents Chamber Music

An invited company heard chamber music on December 8 at the New York home of Dr. and Mrs. Ernest Carter, performed by the Cremona String Quartet, consisting of Edwin Ideler, Fay Bricken, Alan Carter and Carlo Piscitello. The program contained works by Mozart, Turina and Carter, and Paul Sargent contributed a group of piano pieces by Bach, Brahms and Ibert. The Carter quartet abounds in melodiousness, allied with harmonies of naturalness. In the *larghetto lamentoso* the effect of muted strings was excellent. Contrast was vivid in the graceful *menuet* and in the abundant life of the finale. Each movement was loudly applauded, and the composer received an ovation. Mr. Sargent played with technical finesse and warmth, adding an encore by Searles, An Impression. F. W. R.



ERNEST CARTER

* * *

Florence Foster Jenkins Sings at Vera Nette's Musicale

Florence Foster Jenkins, president of the Verdi Club, was guest artist at a musicale given by Vera Nette at her New York studio on December 2. Mrs. Jenkins offered an interesting program, including songs in French, Spanish and English. She sang with style and feeling and showed great dramatic ability in her aria from Louise. Her charming personality won the audience and she was compelled to give encores.

Mrs. Jenkins was assisted by Ruth Clayton and Florence Friday, sopranos, and Hubert Baxter and Richard Kehn, tenors, all pupils of Miss Nette. The accompanist was William Jackson. Miss Nette, who is a member of the faculty of the New York College of Music, has many professional pupils. L.

* * *

Ruth Shaffner Honors Mrs. H. H. A. Beach

A small reception was held on December 7 at the studio of Ruth Shaffner in Hampton House, New York. The guest of honor was Mrs. H. H. A. Beach. Eugenie Limberg, violinist, with Virginia Duffy at the piano, played numbers by Wagner, Couperin-Kreisler and Mrs. Beach. Miss Shaffner was heard in several numbers by the guest of honor, including Ah, Love but a Day, with violin obbligato. Among those present were a number of prominent musicians.

* * *

Paganucci Compositions Given at Essex House

The third of the series of Evelyn Brandt Evening Muiscales took place on December 21 in the Teakwood Room of Essex House, New York. Anthony Paganucci, American composer and pianist, was the guest of honor. The program was made up entirely of Mr. Paganucci's compositions. Artists appearing were Emily Wooley, soprano; Sigurd Nilssen, bass-baritone; Oliver Haserdot, dancer, and a string quartet.

* * *

Betty Poulus and Betsy Culp Appear

A program of vocal and piano music was given at the Dornay-Culp studios in New York on December 8. The large studio was filled to capacity with a distinguished audience, which showed keen appreciation of the work of Betty Poulus, contralto, and Betsy Culp, pianist. Louis Dornay introduced the artists and made interesting and pertinent comments preceding the various groups.

Miss Poulus has interpretative ability, as well as a voice of good quality and a flair for dramatic coloring. Among her numbers, which included songs and operatic arias, was Bella Jardinera by Charles Maduro, a fine piece of vocal writing in the typical Spanish style. It was so well received that it had to be repeated. Both singer and composer, who was in the audience, were given an ovation.

Mme. Culp, besides furnishing sympathetic accompaniments for the contralto, was an excellent soloist, playing with fine musicianship and a touch encompassing a broad range of expressive and dynamic modulation. G. N.

* * *

Nita d'Argent Heard

Nita d'Argent, soprano, gave a recital on December 13 at the Central Christian Church, New York. Her program spanned the vocal literature of four languages, Italian, German, French and English, and included two Handel excerpts, Carissimi and Vivaldi songs, Schubert, Schumann, Liszt and Ries numbers, Elsa's Traum from Wagner's Lohengrin, Debussy, Alin and Hue pieces in the French group, and, finally, excerpts from the writings of Solon Alberti (Miss d'Argent's teacher, who was at the piano), Mana-Zucca, Piggott and Bartlett.

Miss d'Argent's voice is youthful, silvery and bright in color. Her tones are well produced, her emission smooth and her enunciation precise. Her talents are particularly suited to lyric utterance, and the music she elected to sing was admirably chosen for display of her gifts. The two songs by Mr. Alberti, I Think on Thee, and Vishnu's Gift, brought much approbation, in which the composer shared. Mr. Piggott, whose song, Poppies, formed part of the same group, also was present and rose to bow to the appreciation of the audience.

A large attendance was present and Miss d'Argent was heartily applauded and compelled to grant several encores. M. L. S.

I SEE THAT

Rosa Raisa was among the passengers arriving on the SS. Conte di Savoia on December 14.

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Ganna Walska returned to America from Paris by the SS. Ile de France on December 13.

* * *

Efrem Kurtz, conductor of the Monte Carlo Russian Ballet, arrived in New York, December 13, on the SS. Ile de France.

* * *

Augusta Tollefsen and Katherine Wier, pianists, appeared before the Chaminade Club of Brooklyn, N. Y., recently, and over WOR on December 2.

* * *

Edna Zahm, soprano, presented Wagner and Strauss songs with the Buffalo (N. Y.) Community Orchestra on November 26. Paul Eisler was guest conductor.

* * *

Olive Bond appeared with the San Carlo Opera Company in Buffalo, N. Y., the week of December 4.

* * *

Eleanor Whittley, soprano, and Logan Fitts, tenor, presented a program of Scandinavian songs and duets arranged by Mr. Fitts at the Barbizon, New York, December 3. Willard Sektberg was the accompanist.

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On December 29 and 30 Paul Althouse, Metropolitan Opera tenor, will sing the rôle of Siegmund in the first act of Wagner's Die Walküre with the Boston Symphony Orchestra under Dr. Koussevitzky.

* * *

On December 29 and 30 Elsa Alsen will appear as soloist with the Boston Symphony Orchestra, singing the rôle of Sieglinde in the first act of Wagner's Die Walküre.

* * *

Oscar Seagle, baritone, dean of the New York School of Vocal Art, gave a recital at the Riverdale Country School, Riverdale-on-Hudson, N. Y., on December 6.

* * *

Madeleine Keltie appeared over the week-end with the San Carlo Opera Company in Toronto and sang Nedda in Providence, R. I., on December 5.

* * *

Henry Schroeder, baritone, is heard every Tuesday over Station WINS.

* * *

On November 25 and 26 Toscha Seidel appeared as soloist with the Boston Symphony Orchestra, in Boston, playing the Tschaikowsky concerto. Middletown, Conn., has been added to the violinist's February itinerary. He is to give a concert there on February 5 under the auspices of the local Community Concerts Association.

* * *

Jeanne Hassler, contralto, who has made several recent European tours, will appear in recital at Columbia University on February 23 under the auspices of the Women's Graduate Alumnae.

VIRGINIA

LE RAE

Coloratura Soprano

TRIUMPHS

IN GUEST APPEARANCE WITH THE

SAN CARLO GRAND OPERA CO.

IN

BUFFALO, N. Y. DEC. 8, 1933

Scores as "Gilda" in Rigoletto

PRESS NOTICES

"In the role of Gilda appeared Virginia Le Rae, a young soprano who is said to have a phenomenally high voice. Certainly an "E" in altissimo caused her no effort, and surprising breath control on this tone amazed and delighted the audience, which gave her prolonged applause!" —*Buffalo Times.*

"Virginia Le Rae was a Gilda sweet and appealing. Her voice of crystalline purity was equal to the coloratura demands of her role, and her delivery of the 'Caro Nomie' brought a riot of applause!"—*Buffalo Evening News.*

"Rigoletto had a brilliant presentation. The role of Gilda was sung by Virginia Le Rae. She has a coloratura soprano voice of fine texture, and her 'Caro Nome' brought her the ovation of the evening!"—*Buffalo Courier-Express.*

GEORGE LEE MARKS

PERSONAL REPRESENTATIVE

1417 Steinway Hall, New York, N. Y.

Richard Crooks Impresses In Sterling Chicago Recital

Collins Plays Program Listing Own Composition—Woman's Symphony Orchestra Appears—Rethberg and Schipa Fêted by Large Audience—Stueckgold Hailed as Orchestra Soloist

CHICAGO.—Richard Crooks was presented in the Sunday Afternoon Series at Orchestra Hall, on December 10. The popular tenor of the Metropolitan Opera had built a program that included songs by Handel, Schubert, Donizetti, Morgan and LaForge, in which he had opportunity to display the full gamut of his art. If it were only to hear his interpretation of six songs from Schubert's Die Schöne Mullerin cycle, the auditors would have been more than repaid. But he also sang beautifully three songs by Handel and various operatic arias before concluding his program with songs by American composers. Crooks' enunciation of Italian, German and French is as clear as his English. From every point of view his recital showed the fine artistry of this sterling singer.

EDWARD COLLINS AT THE STUDEBAKER

Edward Collins, who ranks high among pianists, gave his annual recital at the Studebaker Theatre on December 10, under the direction of Bertha Ott. Mr. Collins has a host of admirers in this community, judging by the size of the audience which practically filled the theatre. A master program builder, he offered for his opening group such classics as Handel's Air with Variations, Mozart's Rondo in A minor and Beethoven's D major Adante. Then came a group by Brahms, followed by his own suite for cello and piano, two numbers by Debussy, a group by Chopin, and he sent his audience home in a happy mood with a group by Liszt.

Mr. Collins' flawless technic includes fine phrasing, beauty of tone and intellectual readings. In his own suite for cello and piano he had the collaboration of Daniel Saidenberg, principal cellist of the Chicago Symphony Orchestra. The work was as much admired as any on the printed program. Mr. Collins is a virtuoso of the keyboard, an active instructor and a fine all-around musician who annually advances a step higher on the ladder of public esteem.

WOMAN'S SYMPHONY ORCHESTRA

The Woman's Symphony Orchestra, a great asset to Chicago, has reached a standard that justifies international attention. The orchestra is made up solely of women—100 strong—and they play compositions by moderns as well as the classics. At its second concert of the season in the Crystal Ballroom of the Congress Hotel, on December 10, the orchestra opened the program auspiciously with a fine interpretation of Cherubini's Anacreon Overture. Not quite so well played, however, was the Mozart symphony in E flat, which was the backbone of the concert. The minuet was taken too slowly, even though it is marked *allegretto*, and throughout the first movement the kettle drum overshadowed all the other instruments. Mozart is not Louis Gruenberg. This criticism is made with regret, as we have long been an admirer of the orchestra and its gifted conductor, Ebba Sundstrom, who has done a great deal for the cause of the orchestra and who has directed its destinies most successfully for several years.

One of the most interesting numbers on the program was the clever Aubade by Francis Poulenc, for piano, eighteen instruments and dancers. The number deserves many repetitions. The concert came to a conclusion with the Ravel Rapsodie Espagnol, which the orchestra played magnificently. Conductor Sundstrom directed meritoriously throughout the program.

JEANNETTE JOHNSON SOLOIST WITH QUARTET

The Cordon Club salon was packed on December 10 for the concert given by the Joseffer String Quartet and Jeannette Johnson, mezzo-soprano. Miss Johnson has been heard on several occasions during the past year in opera as well as in concert, but never to such advantage as at this concert. A serious student, this young singer has improved conspicuously. Her interpretations of Nina by Pergolesi, Connais tu le pays from Thomas' Mignon, Goin' Home by Dvorak and Clavelitos by Valverde, displayed excellent French, Italian, Spanish and English. Her voice, a firm mezzo, is full in the lower register, velvety in the medium and brilliant in the upper range. Her success was marked and well deserved. She was ably seconded by the Joseffer String Quartet, who gave much pleasure by their performance of Haydn's quartet in D major and Schubert's in A minor.

RETHBERG AND SCHIPA AT AUDITORIUM

Grace Denton and the Girl Scouts of Chicago are presenting artists with big drawing power in the Monday Night Concerts. Again on December 11 the Auditorium was practically sold out when Elisabeth Rethberg and Tito Schipa were heard in joint recital.

In glorious voice, Schipa sang Una Furtiva Lagrima from Donizetti's L'Elisir d' Amore with that artistry to which he has accustomed us. Then came three songs by Furgiuele, Kramer and Hageman, numbers by Delibes, Muncini, Schipa's own Serenata Matutina and as many encores as the tenor cared to give. In generous mood, he delighted his auditors with many songs seldom heard in the recital hall.

Mme. Rethberg's first offering was the Dich theure Halle from Tannhäuser, in which the opulence of her tones matched her authoritative interpretation. She also sang numbers by Brahms, Schubert, Strauss, MacDowell, Cyril Scott and Beach with that vocal mastery that has made her one of the idols of the American public. Both Mme. Rethberg and Schipa were fêted and the concert will be counted as one of the important musical events of the year.

SCHNABEL PLAYS AGAIN WITH ORCHESTRA

The Tuesday concert habitues were given a treat at the December 12 program when Artur Schnabel played the Schumann piano concerto in A minor. It is often a disadvantage for an artist to be known as a specialist. Dr. Frederick Stock has long been recognized as a Brahms specialist, though he conducts equally well the works of all the masters. Schnabel has specialized in Beethoven's works, but he plays as well the literature of other composers. This preamble has its *raison d'être*, as the reaction of the public was not as demonstrative at this concert as when Schnabel played Beethoven's G major concerto. His phrasing of the Schumann concerto in itself was enough to delight and if the *fortissimo* passages were not played with as much virility as we are accustomed to hearing, we feel that Schnabel's interpretation was convincing.

The purely orchestral numbers included Liadoff's legend, Kikimora, and a repetition of the Miaskowsky sixth symphony in E flat minor. Dr. Stock and his men gave able support to the soloist and shone in their own light in the two orchestral works.

STUECKGOLD ORCHESTRA SOLOIST

Grete Stueckgold, blond soprano of the Metropolitan Opera, made her initial appearance with the Chicago Symphony Orchestra at the eleventh program on December 14 and 15. Heard in the difficult aria, Per Piéta, Ben Mio from Mozart's Cosi Fan Tutte, Mme. Stueckgold revealed herself a musician of uncommon ability and a singer endowed with an unusual voice that descends to cavernous domains with the same ease as it soars to the highest altitudes. Though the Mozart aria is rather ungrateful, it was sung with such authority, beauty of tone and impeccable phrasing that the newcomer took the audience by storm. At its conclusion she was recalled time and again to the stage to acknowledge a spontaneous reception.

In the second part of the program, Mme. Stueckgold sang five songs by Wolf and here again exhibited vocal prowess, clean-cut musicianship and deepened the impression produced in her first offering.

The program as a whole was interesting, containing as it did, two first performances in Chicago—the Corelli concerto for organ and string orchestra and Rieti's suite, Noah's Ark. It also brought another hearing of Taylor's Through the Looking Glass suite and Alfven's Swedish rhapsody, Midsummer Wake. Of the two novelties the most enjoyable was the Corelli concerto, which, superbly played, met with the complete approval of the listeners. The Rieti opus is not a very descriptive work and it was necessary to consult the program notes by Felix Borowski to gain a knowledge of the meaning of the music. The novelty only received a ripple of applause from auditors. The Taylor suite was really the backbone of the program. Here is descriptive music of the first order and though the work has been played here on many occasions, after each new hearing it grows in interest. Dr. Stock should be congratulated for including such worthy compositions in the orchestra's regular repertoire.

TOSCA TO OPEN OPERA SEASON

Many members of the newly assembled company at the Chicago Civic Opera House have reached the city. Gennaro Papi is daily rehearsing his forces, and Tosca will open the season on December 26 with Maria Jeritza in the title rôle, Borgioli (a newcomer) as Cavaradossi, and Joseph Royer as Scarpia. Mr. Papi will be at the conductor's desk.

Rosa Raisa returned to her "home" in Chicago on December 16 and was met at the station by an aggregation that would fill a theatre. Fifteen singers who make Chicago their home have been engaged by Paul Longone to sing during the five-week season.

Everything now seems to be in readiness. The personnel is complete, the scenery has been touched up, the house has been cleaned and it remains only for the Chicago public to purchase tickets to assure the success of the season.

ZIMBALIST AT SINAI TEMPLE

Efrem Zimbalist delighted a large audience at Sinai Temple on December 10 with his brilliant performance of a well arranged program. This was the third in the first concert series being presented at this South Side community centre.

LUCINDA MUNROE FOR CHICAGO OPERA

Lucinda Munroe, young Chicago soprano, has been engaged by the Chicago Grand Opera Company to make her début on January 3, as Micaela in Carmen. Miss Munroe sang the leading rôle in the performance of the Christmas Tale by Eleanor Everest Freer, at Medinah-Michigan Avenue Club on December 10. She will appear with William Miller on the opening program of the series at Medinah-Michigan Avenue Club to benefit the North Side Animal Shelter, on January 7.

SIGMA ALPHA IOTA

Sigma Alpha Iota held its annual interchapter Christmas party at the National House headquarters in the Allerton Hotel on December 21. Marguerite Ullman, Omicron Gamma, was chairman of the committee on arrangements. Those assisting her were Gertrude Gahl, Gamma; Magdalene Manchak, Omega; Emma Menke, Alpha Epsilon; Laura Neel, Alpha Xi and Mollie Wiggins, Omicron Gamma.

RUDOLPH REUTER IN BRAHMS CONCERT

Rudolph Reuter played a special concert of Brahms music for the German Woman's Club (Columbia Damenclub) on December 7. This was the second recital he has given in Chicago this season comprising only the music of the master whose anniversary is being observed. With the assistance of Mary Jones, violinist, and Pellegrino Lecce, solo hornist of the Chicago Symphony Orchestra, Mr. Reuter played the horn trio. The program also contained a sonata for violin and piano, op. 78; a group of solo compositions, and an address, Present-day Recognition of the Greatness of Johannes Brahms.

AMERICAN CONSERVATORY NOTES

Stanley Anstett, organ student of the conservatory, has been engaged as organist and choirmaster at the Holy Angels Catholic Church, Gary, Ind. John Duckwall, another organ pupil, has been appointed organist at the Oak Park (Ill.) Christian Church.

Rudolph Reuter, of the faculty, appeared in recital at the recent meeting of the Oklahoma Music Teachers Association held in Tulsa. Mr. Reuter also gave a radio address, conducted a forum and a number of master class sessions.

Henry Jackson, pianist, played the musical background for the program of Stewart Baird, *diseur*, at the Blackstone Theatre on December 7.

Catherine Owen, piano student of Tomford Harris, and Mary Jones, violin pupil of Mischa Mischakoff, were heard in Mrs. Owen's composition for piano and violin at the December musicale of the Musicians' Club of Women.

Ann Sabo, mezzo-contralto, appeared in a costume recital before the Millard Avenue Woman's Club on December 8. Fern Weaver assisted at the piano.

Beatrice Banfill, soprano, student of Karleton Hackett, and Wyla Studor, organist, pupil of Emily Roberts, were presented in a joint recital at the First Methodist Church, St. Charles, Ill., on December 10.

Reba Lessard and Raymond Weaver, students of Grace Welsh, appeared in a duo-piano recital at the Allerton Hotel on December 10, and at the Alliance Church on December 12.

RENÉ DEVRIES

Cadillac Symphonic Broadcasts Opened by Walter and Heifetz

The opening concert in a series of thirteen to be broadcast under the auspices of the Cadillac Motor Car Company, with eminent guest conductors and soloists, was given over a WJZ coast-to-coast network on December 17 at 6 p.m., Eastern Standard Time. Bruno Walter conducted an orchestra of sixty players from the concert studio of the National Broadcasting Company in Radio City, and Jascha Heifetz was the assisting artist. An invited audience, including music critics, were studio guests for the broadcast.

The program, delayed by about five minutes in beginning, was somewhat shortened from that first announced. The orchestra under Mr. Walter played Beethoven's Leonore overture No. 3 and Siegfried's Rhine Journey from Götterdämmerung by Wagner with exemplary clarity of tone and with a fidelity to the conductor's conception that was commendable in a specially organized ensemble. Mr. Walter's interpretation of the Leonore was particularly notable for its discerning mastery of detail and the thorough understanding of the spirit and content of Beethoven's opera. Mr. Heifetz played the virtuosic Introduction and Rondo Capriccioso of Saint-Saëns with the utmost brilliancy of technic and warm and rounded perfection of singing tone. His second group, given with piano accompaniments by Arpad Sandor, included Bloch's Baal Shem, his own arrangement of Godowsky's Alt Wien, and Moszkowski's Guitarre. Both artists were introduced to the radio audience and spoke briefly.

An interlude in the program was the singing behind the scenes by an unnamed baritone of the theme of Dvorak's *largo* from the New World symphony, followed by the playing of a portion of the orchestral movement under the baton of Nathaniel Shilkret. This was a somewhat debatable addition to the concert, especially as it was announced that the symphonic version was an example of what a great composer could do with a simple folk-song. The theme of the *largo* (though possibly suggested by a Negro spiritual) was of Dvorak's own invention, and the words, Goin' Home, sung to it in this case, were a later addition.

The announcer was Milton J. Cross, who will officiate for the rest of the series. The next concert, to be given at the same time on December 24, will be conducted by Artur Bodanzky, and will have Rosa Ponselle as guest soloist.

R. M. K.

Lawrence Conservatory Forces in The Messiah

APPLETON, WIS.—The seventh Appleton presentation of Handel"s oratorio, The Messiah, was given at Lawrence Memorial Chapel on December 17. The performance, which was under the direction of Dean Carl J. Waterman, was sponsored by Lawrence Conservatory of Music.

Gertrude Farrell and Helen Mueller, of the conservatory faculty, sang the soprano and contralto rôles and Carl Nicholas of Waukesha, a senior at the conservatory, sang the tenor and baritone arias in the oratorio.

The Lawrence A Cappella Choir, the Schola Cantorum and singers from Appleton, Clintonville, and New London composed the chorus of 250 voices, which was accompanied by an orchestra of 25 pieces, selected from the membership of the Lawrence Symphony Orchestra, with Russell Wichmann at the piano.

W.

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Music Notes From Coast to Coast

CALGARY, CAN.—Sponsored by the Women's Canadian Club (president, Mrs. D. A. McKerricher) the Hart House String Quartet were heard to advantage in a program including the heavy works of Schubert and Mozart, and two lighter vehicles by Alfred Pochon and Frank Bridge. The D minor, known as Death and the Maiden quartet, was interpreted with an acute understanding of the underlying thought always present in Schubert. Mozart's sparkling quartet in D major was read with spontaneity and a finesse characteristic of this ensemble. Lord Gregory (Pochon) and Sir Roger de Coverley (Bridge) contrasted favorably with the preceding items. Four recalls had to be satisfied in response to the enthusiastic audience.

A program of madrigals and old English songs featured the Women's Musical Club offering on November 22. Eight choristers presented the madrigals. Soloists included Glyndwr Jones, (baritone), Winifred Ellston (soprano), and Muriel Tomlinson (contralto). Stamford, Wilson, Morely, Arne, Quilter, Balfe and Vaughan Williams were the composers represented.

Noel Cook, youthful cellist, made his first public appearance on November 24. Beethoven's sonata in A major, Bach's three numbers from the suite in C, and a Haydn concerto in D, No. 1 were artistically performed with a mature depth in interpretation. Three songs by Schubert, Saint-Saëns and Schumann, arranged by the cellist, further won his admirers. Excellent accompaniments were supplied by Ethel Archbutt Cook. The assisting artist was Lilla Sheriff, lyric soprano. F. D. F.

DES MOINES, IA.—The Civic Music Association opened the 1933-34 season of winter programs on December 11 at Hoyt Sherman Place with a joint recital by Camilla Tentera, soprano, and Edward Molitore, tenor, with Gordon Campbell, accompanist. Other artists to appear in this series include Heinrich Schlusnus, baritone, on January 24; Budapest String Quartet, February 19; Myra Hess, pianist, March 19, and Nathan Milstein, violinist, April 2.

Paul Stoye, head of the piano department at Drake University, offered a lecture-recital in Spencer, Ia., on December 11.

The Drake University Glee Club and Orchestra (Stanford Hulshizer, director) were engaged by the Des Moines Women's Club to present the opera Bohemian Girl on December 13.

The Fortnightly Musicale Club has arranged a Christmas cantata, In Bethlehem, with music by Richard Kountz and text by Selma Lavita for December 26 at Hoyt Sherman Place, for the Des Moines Federation of Women's Clubs. Members appearing are Mmes. Evans, Cummings, Eddy, Shloss, Wooden, Kreidler and Van Tuyl.

M. P. H.

EL PASO, TEX.—The El Paso Symphony Orchestra presented its first concert of the season on November 20, in the Scottish Rite Auditorium, to an appreciative record audience. Steadily gaining in strength and mastery, the orchestra played with feeling and finish under the baton of H. Arthur Brown. Mrs. Wallace Perry, coloratura soprano, and Marcus Gordon, pianist, shared honors as guest artists in contributing to the success of the concert. Mrs. Perry sang Una voce poco fa delightfully and for her encore gave Delight by Luckstone, accompanied at the piano by Frank Luther.

Mr. Gordon, a former pupil at the Juilliard School in New York, interpreted Rachmaninoff's C minor concerto with power and strength, and was brought back for two encores.

The annual symphony concert for children was held at Liberty Hall on December 17, and was free to all school children throughout the El Paso trade territory. Earl McCoy directed the program.

Mrs. Charles Cipolla, founder and sponsor of the El Paso Piano Study Club, entertained the group at a musicale-tea. Joe Anna Franklin gave two violin soli, accompanied by Susan Franklin. Marie Messina played two piano numbers. Billie McKee, accompanied by Anna McKee, sang two selections. Mallory Miller, guest artist, student of Florenc Watkins, offered a group of songs accompanied by Mrs. Watkins. The Piano Study Club is federated with the Texas and National Federation of Music Clubs.

El Paso was greatly favored in hearing Alix Young Maruchess in concert at Mary Morgan's studio on December 15, playing the viola and viola d'amore. Bernard Helfrich, head of the music department at the University of New Mexico in Albuquerque, was the accompanist. F. W.

JOPLIN, MO.—Russian music interpreted by four Kansas City artists followed a talk, Russian Music and Customs, given by Marjorie Rose Ryan, Kansas City voice teacher, in the first twilight concert, arranged for the Woman's Club on November 19 by Mrs. Jay L. Wilder, chairman of the music committee. Robert Lyon, baritone, Gladys Schnorf, pianist, Gitta Rapaport, Russian character singer, and Lorna Moore, mezzo-soprano, depicted various phases of Russian life authentically and with true feeling. Miss Schnorf was also the accompanist.

The musical division of The Fine Arts League presented two major attractions in one week. On November 28 Clark Sparks of Kansas City, appeared as guest artist with the Sovereign Singers, a group of seventy women directed by Oliver Sovereign, in a song program.

Mr. Sparks' selections were all under excellent control, from Le Reve from Manon to an Italian street song in dialect as encore, and he adapted himself both vocally and personally to the different characters of his songs. The Sovereign Singers presented Peer Gynt's four numbers, List the Cherubic Host (in which Mr. Sovereign sang the baritone solo), and two novelty works. Their training, versatility and musical response were gracefully shown. Alta Magner Bates, Fort Scott, Kans. accompanied Mr. Sparks, and Roberta Keith Sovereign was at the piano for the chorus.

The appearance of Teresina in her vivid Spanish dances was the feature on December 2. Of course Teresina was fêted. Her accompanists, Javier Alfonso, pianist, and Carlos Montoya, guitarist, completed the Spanish program with their own sprightly numbers. H. D. R.

SEATTLE, WASH.—The third subscription concert of the Seattle Symphony Orchestra under Basil Cameron served to increase the enthusiasm with which this season's programs are being received. With his sensitive group of men Mr. Cameron is bringing to us symphonic scores interpreted with genuine musicianship and conducted with intelligence.

Schubert's C major symphony was offered as convincing proof of Mr. Cameron's interpretative insight. He also presented two tone pictures of Philip Sainton, new to Seattle audiences—The Sea and The Shipwards. Both are descriptive, the former being the most gratifying, while The Shipyards left one wondering if hammer, rivet machine and explosives really have a place in true music. Following this with the Harty arrangements of the Handel Water Music, Mr. Cameron did more for the cause of the beautiful in music. The concert was one of delightful satisfaction to those interested in the furthering of music ideals.

The radio program of the orchestra on November 27 for the Standard Symphony Hour was the first satisfactory broadcast the organization has had.

The San Jose Verse Choir was heard in a novel program at the Cornish School on November 24. The Meremblum Quartet were presented in recital at the same school on November 17, while on December 1 a group of Japanese dancers gave an interesting performance of Japanese music and dance.

Charles Lawrence of the University of Washington fine arts department, was heard in song recital on December 7. Lyle McMullen, pianist, was assistant artist and accompanist.

The Spargur Quartet opened their 1933-34 series of concerts at the Olympic Hotel on November 24, featuring quartets of Schubert and Haydn. This group of men have been associated for many years, and their interpretations are given with ease and authority. J. H.

TRENTON, N. J.—The Trenton Choral Art Society (under the direction of Alexander McCurdy) presented an interesting concert recently in the War Memorial Auditorium with Agnes Davis, soprano, as soloist. The chorus of over 100 voices responded admirably under the capable leadership of the conductor. Miss Davis was granted considerable applause. The personal charm and splendid performance of her portion of the program was the high point of the evening.

At a recent meeting of the Central New Jersey Chapter of Organists held at All Saints Episcopal Church, Hugh Ross, of the faculty of the Guilmont Organ School in New York, gave a talk on choral and choir conducting. George I. Tilton, organist and choirmaster of the Third Presbyterian Church introduced the speaker. Mr. Tilton is also presenting a series of recitals descriptive of the Christian year as outlined in the new Presbyterian Hymnal. During a recent performance Albert J. Gater, tenor, was the soloist.

Announcement has been made that Max Rosen, violinist, will appear as soloist with the Trenton Symphony Orchestra on January 23, under the direction of Max Jacobs, in the place of George Antheil, previously scheduled.

The Trenton Community Concert Association has published their selections to date for its series: Ruggiero Ricci, violinist, and Nino Martini, tenor of the Metropolitan Opera. The list has not as yet been completed and additional artists will depend on the forthcoming subscriptions. Judge Godfrey W. Schroth is the local chairman of the concert committee with Emma Dillon assisting. F. L. G.

Concerts in Berlin

(*Continued from page 12*)

scarcely less popular. She had a substantial program of classics this time and was in uncommonly good vocal form. Like Mme. Müller she did not hesitate to give her concert in the big Philharmonie—a hazardous undertaking in these days of generally depleted audiences—and the place was unusually well filled.

A little later Dusolina Giannini jammed the Beethoven Saal with her recital of Italian songs, operatic arias and folk melodies. At the top of her vocal form, Miss Giannini gave what was perhaps the best recital with which she has favored her unnumbered German admirers.

Alexandra Trianti, on the other hand, undertaking a somewhat trying program devoted in its totality to Hugo Wolf, did not live up to some of her previous Berlin exploits. Miss Trianti is an artist of superior intelligence and musical equipment. The born Lieder exponent is manifest in the way this Greek soprano understands how to create a lyric mood. But the voice as such is rather thin and dry and certain vicious technical faults have made inroads on it since she was first in Berlin a couple of years ago. As a result her vocal means do not always permit her to realize her artistic and interpretative intentions, and the effect sometimes falls short of the obvious aim behind it.

Minneapolis Orchestra in All-Scandinavian Program

The Minneapolis Symphony Orchestra, under Eugene Ormandy, continues its regular series of concerts over an NBC-WEAF network on Christmas Eve (December 24) with an all-Scandinavian program, including Finlandia by Sibelius.

Sapio-Schultz-Veitch Trio at Hunter College

Olga Sapio, pianist, Bertha Schultz, violinist, and Constance Veitch, cellist, gave the November 22 program of chamber music at Hunter College, New York, performing a Mozart trio, op. 15, and the Schubert trio op. 99. They were reëngaged for December 20, when they played Brahms' trio op. 87, and the Rubinstein trio op. 15.

Erika Morini in Continental, Near-East and Russian Engagements

Erika Morini, violinist, has been absent from the American concert stage for three years. During that period she has toured Australia and played all over Europe under such conductors as Furtwängler, Bruno Walter, Fritz Busch, Felix Weingartner and others. This season of 1933-34 Miss Morini is playing thirty-five concerts on the continent, appearing in the Scandinavian countries, Austria, Hungary, Czecho-Slovakia, France and England. In February she leaves for Egypt, where she will fulfill engagements in Cairo and Alexandria, and from there goes on to Palestine, where she is booked for Jerusalem, Tel-Aviv and Haifa. In April she goes to Russia to play in Leningrad, Moscow, Kiev and Odessa.

The United States will hear the violinist again next October. She plans to remain here only until the middle of December because of a contemplated second tour of Australia.

A few weeks ago Miss Morini played the Glazounoff concerto in Paris. The composer happened to be in the audience, and when the performance of his work was finished, it is stated that he went up on the stage and kissed Miss Morini.

Horowitz to Play with Five Orchestras This Season

Vladimir Horowitz, who sails for this country December 27 on the S.S. Rex for a three months' concert tour, appears with five major American orchestras this season. On February 11 and April 8 he will be heard with the New York Philharmonic Orchestra: in the Brahms B-flat concerto on the former date and the Tchaikowsky concerto on the latter. On January 15, March 31, and April 2 he is soloist with the Philadelphia Orchestra under Stokowski. On January 21 and on April 5 and 6 he will be heard with the Chicago Symphony; on January 26 and 27 with the St. Louis Symphony; and on March 16 and 17 with the Cincinnati Symphony.

Only one New York recital is scheduled for Horowitz, on January 30, at Carnegie Hall. He is to make his first commercial broadcast on February 11 on the Cadillac radio series. The young Russian's tour takes him again this season as far as the Pacific Coast. He plays in Los Angeles on February 20 and in San Francisco on February 27.

NBC Symphony with Petri Takes New Time

An all-Schubert program was performed by the NBC Symphony Orchestra with Egon Petri, Dutch pianist, as soloist, on December 20, to inaugurate the new series of concerts over an NBC-WJZ network on Wednesdays instead of Sundays. The broadcast was introduced with the Rosamunde overture and the orchestra also played the first movement of the Unfinished Symphony and Marche Militaire. Petri was heard in Liszt's arrangement of the fantasy, Wanderer and Soiree de Vienne.

Jagel to Sing in Town Hall on January 7

Frederick Jagel, tenor of the Metropolitan Opera, will give a New York recital on January 7 in Town Hall. He is to sing Schubert, Hugo Wolf and Brahms numbers in German; in Italian, excerpts from the vocal writings of Pizzetti, Sadero, Castelnuovo-Tedesco, and Santoliquido; in English, songs by A. Walter Kramer, Sidney Homer, Irvin Hinchcliffe, Roger Quilter and Elinor Remick Warren.

Aguilars for Oriental Tour

The Aguilar Lute Quartet, who recently completed a tour of South America and Mexico, arrived in New York on November 29. On completion of their current season in this country the Quartet will leave for the Orient in January for their first engagements in Japan and China.

Meisle and Tibbett Presenting Songs by Franklin Riker

Lawrence Tibbett's current concert repertoire includes a new song by Franklin Riker called Prodigals of Power. Kathryn Meisle also is singing a number by Mr. Riker, entitled A Necklace of Two Little Arms.

IDELLE PATTERSON

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Prokofieff's Step of Steel Roams Grooves of New Discs

Machine Ballet, Despite Brilliant Recorded Interpretation of Albert Coates, Still Fails to Impress—John Charles Thomas Speaks a Preface to a Melody—Galli-Curci Makes Reappearance on Record Lists

By RICHARD GILBERT

The much-maligned machine age has acknowledged Prokofieff's deft and factious gesture in its direction with a greater degree of absolution than the stage presentation of his ballet Pas d'Acier—a work introducing a host of symbolical efficiency experts, laborers, agitators and other minions of industry—has had the good taste to accord it. The ballet depicts (or, rather, attempts to depict) the triumph of the machine. And, so far as the two records of Pas d'Acier, played by Albert Coates and the London Symphony Orchestra, are concerned, the victory is indeed largely implemental. First, in divorcing Prokofieff's strident rhythms and acidulous harmonies from a debilitant and puerile scenario (such as that confected by Lee Simonson for the League of Composers' presentation some seasons back) our magnets and electrons appeal the cause of tone only. Secondly, this triumph over the flight of time allows for closer scrutiny of an expression aiming at the portrayal of cosmic evolution, of human endurance, of sweat and biceps, of justice and renouncement, and of class distinctions. From either a human or æsthetic standpoint, the work is a flagrant failure; from a purely musical one, notwithstanding its technical adroitness, it is decidedly uninteresting.

Chromium-Plated Tin

Superficial and garish it reflects the glitter of chromium, not the gleam and ring of tempered steel. Its hardness is merely a brittle veneer; beneath it there is nothing of the elasticity, of the blood and iron vigor that pants before the crucibles at Bethlehem and Homestead. There is no brawn or breadth to Prokofieff's music; no indication of the hairy hand and starched collar perpetually in conflict with the throbbing pace of imposed speed, yet sustaining this exaltation of motion and power—the heart of all industry. This Age of Steel music tells nothing of the human force, the imagination and the poetic, tranquil contemplation that created a Boulder Dam, an Empire State Building or a Holland Tunnel out of the elements, in defiance of their natural boundaries. But it catches the dazzle of neon lamps, the rat-tat-tat of the riveter (although Prokofieff is not as naïve in his instrumentation as Gershwin), the endless repetition and monotony of Ford belts and casting and stamping machines, the angular silhouettes of skyscraper and factory, the glow of the furnace (in the eyes of the spectator, not the worker) and the mechanical precision of universal electrification.

Some commentators have tried to read a Marxian moral into this ballet—which is as ridiculous as would be the linking of Rossini's operas to the political manifestoes of Victor Hugo. Prokofieff's music has the same sort of technical brilliance and concern with a lustrous scheme of externals, totally virtuosic in appeal, as that which distinguishes much from the pen of the composer of William Tell. Styles have changed, however; the nicely polished, lickerish contours and major-minor harmonies of a century ago have become sharpened, cubical, pungent and jarring; the much-availed *crescendo* is supplanted by madder rhythms and instrumental *clichés*. Prokofieff's music is of our time, but its depth of emotion is not commensurate with its contemporaneity.

Echoes of Le Sacre and Les Six

Music depicting the age of Steel must be written, will be written. But the creators of this century may find it difficult to provide a ballet that will express, in terms poignant and pulsating, the rich human undercurrent of our mechanical achievement, the pathos of its tyranny, as well as the beauty of the enfranchisement which is bound to come.

To date, all "steel" music (locomotives, machines, crowds and velocities) emanates to some degree from Le Sacre. Le Pas d'Acier in quality is remote indeed from the best Prokofieff has given us; it is derivative music, reminiscent of Stravinsky's savage symphony and the French polytonalists, who followed this trend of objective dynamism. The themes reappearing throughout the various sections (Nos. 7, 8 and 9 of the eleven movements are not recorded) are undistinguished and, because of their repetitiveness, the work's length seems excessive. Many of the rhythms have a curiously distorted archaic cast (Mozart having a hideous nightmare?) and, for all their clever manipulation, never quite succeed in engendering a feeling of relentless speed.

The recording is entirely first-rate; splendid volume, depth and perspicuity of detail demonstrate what Coates can do with even mediocre material. Victor discs Nos. 11446 and 11447.

* * *

By Way of Information

It was Rudy Vallee, we believe, who first experimented with the controvertible felicity of the spoken prologue preceding the musical section of a record. Rudy introduced a number of his dance records with a short paragraph or two illuminating the perfunctory history of the piece presently to be unfolded under his baton. The sponsors of these discs attempted, we suspect, to create a radio broadcast atmosphere. In so doing, they not only defeated the primary purpose of recorded music but left the listener exceedingly irritated with this little flow of verbiage the third time the disc was played, and the program note had to be heard again. John Charles Thomas, alas, has succumbed to the temptation of enlightening his unseen listeners with the touching story attached to one of his favorite numbers.

This sterling singer prefaces a perfect reproduction of an innocent air with a few remarks, surprising and ingratiating to some upon first hearing, but decidedly a nuisance to have to put up with upon each subsequent playing. If this sort of thing must be done, we offer the suggestion that the grooves containing the speech and those of the song be separated in a visible manner so that the former, after one hearing, may be reserved for company or omitted entirely. Thomas' brief and distinctly intimate introduction tells how—"A few years ago during my annual concert tour I had the great pleasure of meeting Mr. Arthur F. Kellogg, the blind composer, in Columbus, Ohio; and he gave me the lovely song, Sheila, which I introduced at my concert. Sheila, with its sincere sentiment and lovely music, was written for and dedicated to the charming little girl who guides Mr. Kellogg through his daily rounds. And here it is."

The place for incidental remarks of this sort is not on a record. Possibly some kind people will cherish memories of this thought and like to dwell over the introduction again and again. A great many persons, however, have recently turned to recorded music precisely because of the prolix oral interpolations thrust upon the air. There is absolutely no sense in marring a record with something which is not worth hearing the second time, or of trying to invoke a feeling of intimacy with such a stillborn device.

Sheila is everything Mr. Thomas claims for it. A simple melody full of earnest grace, it is unpretentiously ardent and romantic. The accompaniment effuses a whiff or two of Griffes. Top notes in the climax bring the song to a vocally desirable conclusion, and the baritone gives it a feeling interpretation. The coupling presents a *genre* piece, in Italian, Mattinata (Teschemacher-Leoncavallo). This, too, displays the artist at his very best; his incisive phrasing, firmly produced tone and distinctively lucid enunciation complete delineations ultimately satisfactory. His accompanist, Will Garroway, coördinates perfectly; and, to make this disc an altogether outstanding one in its class, the recorders have been particularly successful in mirroring the slightest nuance as well as the most robust projection without distortion or obscurity of any kind. Victor No. 1632.

Vocal Brevities

Vocal frills punctuate Galli-Curci's disc of a Scarlatti adaptation—Cantata, arranged by Van Leeuwen—and an aria from Gounod's almost forgotten Philemon et Baucis (O Riante Nature). Plenty of runs and trills and cadenzas, exploited with the assistance of Clement Barone's flute and an instrumental ensemble, will give *fioriture* fans much to revel in. The recording of these pieces, evidently made some time ago, denies nothing from the tone of either singer or instrumentalists. The Scarlatti arrangement offers quite substantial musical material. In both Mme. Galli-Curci copes with every exigency. Victor No. 7658.

Feodor Chaliapin and the choir of the Russian Metropolitan Church, Paris, under the direction of N. P. Afonsky, offer The Creed, by A. Archangelsky, and Credo from Gretchaninoff's Liturgica Domestica—Victor No. 7715. The Russian basso's voice has neither the pliant strength nor the firmness of tone that distinguished it some years ago. Nevertheless, his portrayals of the solo parts in these two familiar works from the Russian liturgical repertoire are moving declarations. The choir's work is especially fine and the various parts detach faithfully in this perspicuous registration.

Metropolitan to Give Rigoletto as Grenfell Benefit

A special presentation of Rigoletto by the Metropolitan Opera Company is to be given as a matinee on December 28, for the benefit of Sir Wilfred Grenfell's medical and social relief work among the fishermen of Labrador. This performance will mark Lily Pons' premier appearance of the year, and the début of the young tenor Nino Martini. Giuseppe De Luca is to sing the baritone rôle, and Vincenzo Bellezza will conduct.

The benefit is being sponsored by Mrs. Franklin Delano Roosevelt, honorary chairman; Mrs. Richard B. Scandrett, Jr., general chairman; Helen Hanford, chairman of the Junior Committee, and Jean Mason, chairman of the debutantes. Proceeds of the afternoon will further the work of Sir Wilfred Grenfell and his staff, who provide the only medical, educational and social relief for the Anglo-Saxon fishermen over 1,500 miles of northern coast-line.

Westminster Choir Broadcasts Indian Melody

The Sun Worshippers, a Zuni Indian melody, was sung by a chorus of tenor voices with orchestral accompaniment as a feature of the program presented by the Westminster Choir (John Finley Williamson, director) on December 13, over an NBC-WJZ network. The program opened with Lo, A Voice to Heaven Sounding, sung by the full choir, followed by Haydn's Maiden Fair, O Deign to Tell, presented in dialogue by a chorus of male voices. The program also included Wondrous Love, a Virginia folk hymn by Annabel Morris Buchanan, the traditional Surrey song Some Rival Has Stolen My True Love Away, sung by John Baumgartner, baritone, and The Fairy Pipers featuring the women's chorus.

TO SING OPERA ROLE

MARY STEWART,

contralto, has been engaged for an appearance as the Queen in the opera Renny the Fox King at Town Hall, New York, December 27, with the Charlotte Lund Opera Company. Miss Stewart is the soloist of the First Church of Christ Scientist, Glen Cove, N. Y., and is being prepared for concert and opera by Frederic Freemantel.

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PRESS COMMENTS

New York Evening Post:
"Julia Vardo gave a song recital last evening in Town Hall and greatly pleased her audience by her singing of Handel and Debussy arias, and French, Italian and English songs."

New York American:
"At Town Hall last night Julia Vardo was the attraction in a program of songs. And she was an attraction in more than one detail. She is a beautiful young woman whose taste in song and in its exposition charmed her auditors to generous enthusiasm."

New York World-Telegram:
"Offering an intelligently prepared program of songs and arias in French, Italian and English, Julia Vardo, soprano, a resident New Yorker, made her local début at the Town Hall last evening. . . . Miss Vardo's voice is light in calibre and lyric in quality. . . . She brought a pleasing tone, good taste and a simple, unassuming manner. To these merits she added a gracious stage presence."

New York Times:
"Miss Vardo is a singer of striking beauty in appearance and, although she seemed a little nervous, her presence on the stage was charming. She has a voice of clear lyrical qualities. . . . She was rewarded with generous applause for her expression of Gluck's 'Divinites du Styx,' the 'Serenade Melancolique,' by Rhene Baton, and an aria from Debussy's 'L'Enfant Prodigue.' . . ."

New York Herald Tribune:
"Julia Vardo, soprano, made her first appearance here in a recital in Town Hall last night. . . . The singer disclosed a naturally agreeable voice of considerable power. . . ."

New York Sun:
". . . The soprano disclosed a good natural voice. . . . Her singing was well phrased and her voice well produced. . . . This artist may develop her powers to further extent, for she has, as noted, a good natural voice, and she possesses artistic taste. Her stage appearance was greatly in her favor."

Address: JULIA VARDO, 1416 Steinway Building, New York, N. Y.

Studio Notes

RUTH SHAFFNER

Edith Sagerstrand, soprano, a singer from the New York studio of Ruth Shaffner, has been active professionally. She was heard recently over Station WVFW, Brooklyn, and is to be the guest soloist at the Lexington Avenue M. E. Church, New York, singing two groups with orchestral accompaniment. Among other appearances for this artist was one as soloist with the Metropolitan Life Military Band on December 20 at their annual concert, when she was heard in songs by Friml and an aria from The Chocolate Soldier. She was featured in incidental soli with the Metropolitan Life Women's Choral Society at their first concert of the season, and will sing a performance of The Messiah on December 25 at Immanuel Swedish M. E. Church, Brooklyn, where she is soloist. Miss Sagerstrand fulfilled a re-engagement at the annual Christmas concert of Bethany M. E. Church, Brooklyn, on December 16.

Florence Griffin, mezzo-soprano, another Shaffner artist pupil, has been heard many times recently, her appearances including Christ Church, Oyster Bay, N. Y., where she was soloist at a Candlelight Service; also at St. Anthony's, Oyster Bay, at a morning service. Lillian Pelham, soprano, was guest soloist on December 3 at the after-service tea held at St. Bartholomew's Church, New York, singing numbers by Beach, Rich and Grieg.

HARRY KAUFMAN

Harry Kaufman, pianist and accompanist, has begun an active season of teaching and concert appearances. Mr. Kaufman, in his tenth year as a member of the faculty of the Curtis Institute of Music, is also available for engagements, by courtesy of the school, and is teaching and coaching at Steinway Hall, New York.

Among his students in accompanying who have appeared in concert and over the air in this country and abroad are Ralph Berkowitz, who played for Felix Salmond; Frances Frantz, who toured Europe with Tibor de Machula, and Eugene Helenir, who played for Lea Luboshutz. Theodore Saidenberg made a world tour with Efrem Zimbalist; Vladimir Sokoloff toured the South with Benjamin de Loache; Yvonne Krinsky played for Louis Bailly; Sylvan Levin was heard in recital with Rose Bampton; Elizabeth Westmoreland is accompanist for the Montgomery Choir; Sara Lewis is accompanist for Christine Kendricks and played in concert for Horatio Connell. Bernard Frank was on the air with Philip Frank, and the two will be heard at Town Hall, New York, on February 7.

LA FORGE-BERÚMEN

The weekly program of the La Forge-Berúmen Studios over the Columbia network was heard on December 6, when Florence Middaugh, contralto, Jean Stewart, pianist, and Beryl Blanch, accompanist, were heard. Miss Middaugh offered songs and arias in German and English, singing with colorful voice and interpretative understanding. Her performance of the difficult aria from Tschaikowsky's Jeanne d'Arc was unusually excellent. Miss Stewart played two groups of soli with a firm technic and beautiful tone. Miss Blanch played Miss Middaugh's accompaniments skillfully.

M. L. S.

MAUDE DOUGLAS TWEEDY

Maude Douglas Tweedy held a class recital at her New York studios on November 20 in which the following pupils appeared: Duane Ellingham, boy soprano; Martha Haskins, soprano; Evelyn Wunderlich, soprano; Gertrude Blickmann, contralto; Molly Schwarz, contralto; Marjorie Harris, soprano; Esther Jacobson, soprano; Marie Carlson, contralto; Agnes Long, soprano; Margaret Fuller, soprano; Walter Jaeck, tenor, and John Morelli, tenor. Johann Vanderberg, baritone, and Jeanne Soudeikine were heard in An Die Musik and Erlkönig by Schubert and songs by Moussorgsky and Tschaikowsky. Frank Chatterton was the accompanist.

Raymond Otts, baritone, sang the part of Rob Roy in the operetta of that name given in Montclair, N. J., on December 1, 2 and 3.

Agnes Long, soprano, was a member of the cast of The Sorcerer, given at the International House on November 25. Florence Hartman was on the opening program of the Syracuse (N. Y.) Morning Musicales. Marie Carlson, contralto, is heard every Saturday over Station WRNY. Jeanne Soudeikine gave a recital on November 10 at Sweet Briar College, Va., with Ernest Zechial at the piano.

MUSIC-EDUCATION STUDIOS

Misses Gibbes and Hopkins welcomed many interested persons to their annual children's Christmas program, at Music-Education Studios, New York, on December 14. Under the direction of Miles Dresskell, the ensemble of violins and singers united in Christmas carols and a Bach chorale, showing study and earnestness. Piano and violin soli were played by children from four years up.

F. W. R.

IDELLE PATTERSON

Lydia Sommers, contralto, artist pupil of Idelle Patterson, has recently fulfilled the following engagements: October 24, Three Rivers, Mich.; 25, St. Joseph, Mich.; November 8, 9 and 10, New Rochelle (N. Y.) Public School Series; 13, Mohony, Pa.; December 6, White Plains, and December 10, Yonkers, N. Y.

ELEANORE PRINCE

Eleanore Prince, soprano and teacher of voice, will present her pupils in recital at her New York studios on December 29. The program is made up of operatic arias and songs.

CONSERVATORIES and SCHOOLS

Cleveland Institute of Music

CLEVELAND, O.—Beryl Rubinstein, director of the Cleveland Institute of Music, gave a lecture-recital on Chopin, in the Comparative Arts Course on December 8. On December 20, he gave a concert in Louisville, Ky., and on January 4 will appear as soloist with the Cleveland Orchestra, playing the Saint-Saëns concerto in G minor.

The monthly student recital at the institute on December 15 was offered by Betty Williams, Elizabeth Stoeckler, Elizabeth Meyne, Jeanne Meagher, Alice Knorr, Eleanor Roseman and Irving Klein, who presented works of Scarlatti, Haydn, Beethoven, Reger and Chausson. The Madrigal Chorus, under the direction of Ward Lewis, sang a choral group. They were also heard on December 18 on a radio broadcast over WTAM. A Christmas program is to be broadcast from Samuel Mather House. Alice Knorr and Elizabeth Stoeckler will be soloists, and a trumpet quartet are to play Christmas carols.

A gala Christmas program by children of the institute was presented on December 16. The junior orchestra played under Edward Buck, conductor, and the children's chorus, under the direction of Anne Maud Shamel, also was heard.

Arthur Loesser, head of the department of ensemble, and a member of the piano faculty, was soloist with the Cleveland Orchestra on December 14, playing the Mozart A major concerto and the César Franck Symphonic Variations.

New York School of Music and Arts

A score of students were associated in the regular weekly recital at the New York School of Music and Arts (Ralfe Leech Sterner, president) on December 14. Of newcomers, Gertrude Arnold was conspicuous, singing Liszt's Die Lorelei (in German) splendidly. Virginia Ackerman played a Chopin ballade with feeling, and little Jeanne Lafrida and Master Serin played piano and violin pieces well. Miss Schuhle sang Dein Ist Mein Ganzes Herz with expression and accurate German enunciation, and Mr. Pierce interpreted a movement of the Grieg piano concerto with brilliancy. Others who appeared were Luther Sander, Lauretta Crepeau, Fred Koehler, Ruth Wolf, Genevieve Eustace, Rebecca Moran, Margaret Noonan and Peggy Foarde. Marguerite Sterling and Anna DeCew were the capable accompanists.

F. W. R.

Detroit Orchestra at Oberlin Conservatory

OBERLIN, O.—One of the enjoyable concerts in the artist recital course at Oberlin Conservatory of Music was that given on December 4 at Finney Memorial Chapel by the Detroit Symphony Orchestra, under the direction of Ossip Gabrilowitsch. The interesting program contained Frederick Stock's arrangement of the Bach Brandenburg concerto in G major, Beethoven's seventh symphony and the Rimsky-Korsakoff symphonic suite, Scheherazade.

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London Has Flood of Concert, Orchestral and Ballet Music

(Continued from page 5)

supplemented by young blood of high terpsichorean quality. Last but not least there is a young and highly talented Russian conductor, Efrem Kurtz, who is worth listening to even when the curtain is down.

Surya Sena Offers Unusual Show

Another entertainment in which dancing and music are combined has drawn a keenly interested audience to a small London theatre for a number of performances. Surya Sena, Sinhalese singer and folk-lorist, and a small company of native collaborators have been giving an intimate close-up of East Indian music, dancing and poetry that is as fascinating and beguiling as it is artistic. Boatmen, reapers, swordsmen, mendicants and dancers—all animated by an ancient tradition—conjure up for Western eyes and ears glimpses of an unknown exotic world, whose pathos and humor is nevertheless perfectly simple and clear.

Beecham Conducts Rival Orchestra

Something of a local sensation was created by the recent appearance of Sir Thomas Beecham at the head of the B. B. C. Orchestra for the first time since its foundation three years ago. Sir Thomas and the B. B. C. have not been altogether happy in their relations in the past; in fact we seem to remember that their last joint venture had an echo in a threatened law suit which, however, was allowed to lapse. All that is long past and Sir Thomas now has his own orchestra, the Philharmonic. But the B. B. C.'s ensemble is acknowledged to be England's finest, man for man (or woman), and Sir Thomas's baton must have itched all these years for a crack at it. Needless to say he made the most of his opportunities, and the result was a Mozart symphony (C major, No. 34), played as one rarely hears it anywhere, and similarly brilliant performances of Elgar, Smetana and Tschaikowsky.

Tschaikowsky incidentally has been enjoying a come-back by virtue of Sir Thomas' exploratory enthusiasm. After Manfred the other day he brought forth Francesca da Rimini and a little later gave his Sunday afternoon audience a super-pathetic Pathétique, with a dramatic fury in the march movement that all but raised the roof. Berlioz and Dvorak too are among his recent favorites; of the latter we had the Symphonic Variations, the cello concerto and under the auspices of the Royal Philharmonic Society, the dear old Stabat Mater, beloved of our grandmothers but fast gathering dust. Gregor Piatigorsky played the Dvorak concerto with his accustomed verve and at another Beecham concert also Elgar's opus in the same *genre*.

Coates Leads Philharmonic Again

A few days after Beecham's appearance with the B. B. C. orchestra, his own Philharmonic played under the emotional and weighty Albert Coates and for the second time on a Sunday afternoon the hall was completely sold out—showing what attractive programs can do in luring an otherwise lazy public from its homes. Coates gave them a truly sumptuous if popular feast starting with a suite of Scarlatti "elaborations" by Rito Selvaggi and ending with Rimsky's Scheherazade. Most sumptuous or even voluptuous perhaps, was the Brahms B flat concerto with Horowitz at the piano.

Bruckner's Ninth

Bruckner has never found a stronger response here than he has in America but it must be said that the public has had precious little opportunity of taking him to its heart. The few sporadic performances we have had have been so promptly "written down" by the critics that any budding enthusiasm has been promptly nipped. All the more merit is due to Dr. Adrian Boult and the B. B. C. Orchestra for a truly beautiful performance of the unfinished ninth symphony. And if applause is any indication at all this performance ought to go a long way toward breaking down the barriers. Despite diffuseness, despite repetitions and despite a certain crudity of technic, this work has elements of greatness and the quality of authentic inspiration.

Sir Hamilton Harty and the London Symphony have been adding to the orchestral gaieties as usual, but aside from a few interesting neglected pieces by Berlioz (Funeral March for Hamlet, etc.) has not strayed from the familiar paths. The L. S. O. has also done service with the Philharmonic Choir in an unequal performance of Bach's B minor Mass which filled the Queens Hall. And even the New Symphony Orchestra has drawn a fair-sized Sunday audience to the Palladium. When one considers that there are four orchestras in action in London, a full orchestra of unemployed musicians comes as a bit of a surprise; but here it is nevertheless, conducted by Theodor Dtcharkoff, playing Elgar and Tschaikowsky with Florence Austral giving her services as soloist to a worthy cause.

Concert Flood Still Rising

It is hopeless for one person to try to "cover" such a flood of concerts and recitals as has been let loose upon this town in recent weeks. One can do no more than touch the high spots insofar as they do not collide.

Among the pianists we have heard Orloff again in an all-Chopin program, where he is at his best. Beveridge Webster gave us Haydn, Mozart and Schumann, and this young American is especially good in the classics, thanks to a superior sense of style. Victor Babin, a young Russian of brilliant gifts, revels in an astounding command of the keyboard which he applies more happily to Prokofieff than to Schubert.

Both Webster and Babin are pupils of Schnabel; if they are unlike their master, the same must be said of Karl Ulrich Schnabel, Artur's son. Youthful romanticism may lead him to over-emphasis but freshness and sincerity are in all he does. To play Mendelssohn's Songs without Words (including the hackneyed Spinning Song) in public, requires courage indeed; to succeed in "putting them over" shows real interpretative ability.

And finally there was a pianistic orgy at which Myra Hess, Harold Samuel and Irene Scharrer played Bach and Mozart single, double and triple concerti, but this was one of the good things I had to miss. Myra Hess and Yelly D'Aranyi also gave one of their much appreciated sonata recitals—a feast of musicianship devoted this time to Mozart and Beethoven.

Two violinists new to London clamor for mention—Henry Holst, Dane, who played the Sibelius concerto masterfully under Beecham, and Lisa Minghetti, young and beauteous Viennese, who in a conventional program gave proof of technic plus that charm which spells success.

Schumann, Tauber, Warlich Sing

Of song recitals there has been a galaxy. Elisabeth Schumann filled Queens Hall; Richard Tauber drew several thousand to Albert Hall. Schumann, supported by a small orchestra did unusual things like Mozart's L'Amero and some songs with string accompaniment by Otto Klemperer, and had her usual success. Tauber's voice, after Gigli's, sounded small in the vast spaces of the Albert Hall but he "got" the crowd with his famous falsetto.

On a more intimate scale and without appeal to the gallery, Reinhold von Warlich gave an example of true interpretative art in Schumann's entire Liederkreis and groups by Schubert and Brahms. Intelligence, taste and faultless diction are after all indispensable attributes of the Lieder singer. These qualities to a considerable degree also distinguished the recital of Augustus Milner who had the enterprise to include a group of Busoni's songs.

Eidé Noréna Scores Concert Success

New among the recitalists though long a favorite in opera, was Eidé Noréna, who has one of the most beautiful sopranos now to be heard anywhere and who uses it with consummate skill. In a truly Gargantuan program from Handel to Strauss and Debussy, she displayed delights many and various, scoring her biggest hit in Liszt's Oh, quand je dors. A large and tremendously enthusiastic audience and plenty of floral offerings helped to make this one of the really festive evenings of the season.

An American singer Flora Collins, endowed with a beautifully cultivated soprano, gave an exceptional and varied program including such rarities as an aria from Lully's Thésée and the menuet chanté from Rameau's Castor and Pollux, as well as songs by Mahler. A pleasing performance and full of promise for the future.

Modernism Has New Innings

"Modernistic" music, which had been rather neglected of late, is having fresh innings just now. The B. B. C. has resumed its famous contemporary concerts in its beautiful chamber music hall (before a live audience) with an excellent performance of Schönberg's Pierrot Lunaire. A mixed Vienna-London team was conducted by Constant Lambert, and Erika Wagner was the Speaker (or Utterer, as you might say). As this work has had several previous performances here under the same auspices no further comment is necessary except to say that it has long ceased to shock anybody. One critic sagaciously compares this early Schönberg to Aubrey Beardsley's bizarre but graceful art in black and white.

A few days later in the same premises (and broadcast, too) the Kolisch Quartet from Vienna served up a recent set of variations by Ernst Krenek and a string quartet by Anton Webern. Krenek, the quondam bad boy of Jonny spielt auf, sounded positively sweet (no offense, Ernst), and Webern almost coherent though unsubstantial as ever. Both works were definitely enjoyable to any musically aware person.

The London Contemporary Music Centre at its last concert introduced piano works by Heinz Tiessen, Grete Zieritz and Paul Höffer and songs by Robert Gerhard (young Spaniard) and Poulenc. Of these Tiessen is decidedly the most progressive and interesting, though lower in entertainment value than his lighter-weight colleagues. Ellen Epstein was the efficient pianist of the occasion.

A new sonata by Hubert Foss was the chief offering at a concert of British music by Barbara Pulvermacher and the composer. It was not especially profound but extremely competent and lively. And in the Tuesday chamber concerts at Grotrian Hall that excellent ensemble, the English Singers' Quartet introduced a new cycle, Songs of Childhood, by Armstrong Gibbs—most delicate and pleasing indeed.

Three Brothers Comprise Pascarella Trio, Formed by Enzo, Violinist

The Pascarella Trio (whose members are Enzo, violin, Caesar, cello, and Carl, piano) was organized by Enzo, who has appeared extensively as violin soloist as well as with the ensemble. Educated at the Royal Conservatory of Naples, where his father was a professor, Enzo Pascarella played a concert in that city when he was only eleven.

THE PASCARELLA TRIO

This was followed by engagements in other European music centres. He received his full diploma from the conservatory when he was only fifteen. Two years later he was given a place on the violin faculty of the Musical Lyceum in Naples and the same year was chosen a member of the Quartet of Naples. Not long after this, Mr. Pascarella was commended by the King of Italy, by the Ministers of Education and the Ministers of War, to inaugurate a series of concerts at the San Carlo Theatre, Naples, and at the Royal Palace there. In these concerts he was accompanied by the Symphony Orchestra of the San Carlo, and the series marked the first time the general public had been admitted to the Royal Palace.

The recognition achieved through these appearances brought Mr. Pascarella an extensive tour, including concerts in Palermo, Bari, Rome, Milan and other cities. Going north at the conclusion of this itinerary, Mr. Pascarella coached a while with César Thomson and received from him a final diploma, attesting his ripened musical scholarship. Thomson later assigned his own nephew to study with the Italian artist. In addition to his attainments in the interpretative field, Mr. Pascarella is also a composer. His writings include Danse à la Gavotte and Juanita.

In this country, Mr. Pascarella and his brothers who make up the trio have given numerous concerts in New York and neighboring cities, among these engagements being appearances before the Chaminade Club of Yonkers, N. Y.; in a gala concert under the auspices of the Port Chester (N. Y.) Civic Club; in joint recital with other artists in Mamaroneck, N. Y., for a concert sponsored by the Circle of Youth; and two programs at the Ritz-Carlton, New York.

Ivor Newton Accompanies Piatigorsky on Tour

Ivor Newton is at the piano for Gregor Piatigorsky on the cellist's current tour of the British Isles during October and December. The program of the recital in Wigmore Hall, London, November 7, included the Caporale sonata in G, the Bach suite in D, the Weber sonata in A, the Debussy sonata and works by Scriabin, Rimsky-Korsakoff, de Falla, Moussorgsky and Granados. Engagements on the International Celebrity Tour include appearances in Sheffield, Glasgow, Edinburgh, Dundee, Belfast, Dublin, Middleborough, Newcastle, Birmingham, Leeds, Liverpool, Bristol, Manchester, and Leicester.

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New York Concerts

(*Continued from page* 15)

training and fresh and pleasing vocal material. The leadership of Dr. Hammond was responsible for musicianly interpretations of the numbers, which captured much of their delightful folk spirit. Organ numbers played between the groups included the pastorale from Corelli's eighth concerto, that in G major by Vierne, and another by Karg-Elert. The annual carol concerts of this chorus are delightfully informal functions, and the audience was warm in its appreciation and requests for encores.

Vera Brodsky and Harold Triggs In the series of Saturday evening concerts given at the College of the City of New York, (and inaugurated recently by a Josef Lhevinne recital) the artists for the present occasion were the two-piano ensemblists, Vera Brodsky and Harold Triggs.

About 1,000 listeners enjoyed and encored a program consisting of Two Choral Preludes, Brahms-Catherine Kramer; Paganini Variations, Brahms-Henry Brant; La Nuit L'Amour, Rachmaninoff; Gracie, Infante; Danza a media Noce, Dana Suesse; Fêtes, Debussy-Ravel; Dance of the Adolescent, Copland; The Banjo, Gottschalk-Jerome Moross; Künstlerleben, Strauss-Chasins.

The Brodsky-Triggs couple gave performances of most impressive artistic nature and effect. Their ensemble has been developed superbly in musical expressiveness and style, balance, blend of tone, and brilliancy of technic. Remarkable, too, are their flawless rhythmic accord and zestfulness of attack and delivery.

Mr. Brant has made an amazingly skillful version of the Paganini-Brahms number, whose difficulties are by no means decreased in the transcription for two instruments. Lovely piano lyricism marked the Rachmaninoff and Infante pieces and truly "orchestral" sonority and coloring were obtained from Fêtes.

After a *Wienerisch* and glittering performance of the Künstlerleben, two encores had to be granted, Infante's Ritmo, and Chasins' tastefully embellished Blue Danube transcription. Among those who complimented the artist pair after the recital were Mr. and Mrs. Josef Lhevinne.

DECEMBER 17

The People's Chorus of New York The sixth annual Christmas Song Festival of the People's Chorus of New York (L. Camilieri, conductor) and Marie Louise Wagner, soprano, as soloist, was given in Carnegie Hall on Sunday afternoon. Members of the chorus' five units, which number at present more than 600, gave a program of old and new Christmas numbers, among them Bach, Praetorius, Haydn and Palestrina excerpts, and Everywhere, Christmas Tonight by G. B. Nevin, arrangements of folk carols by H. B. Gaul and Richard Kountz, The Heart's Desire (new) by Mr. Camilieri, and the singing of familiar seasonal music by the audience.

This group possesses a tone of generous volume, good modulation and flexibility. They sing with obvious enjoyment and spontaneity and give prompt response to the behests of Mr. Camilieri. Hearty applause was bestowed on conductor and choir by the audience.

Miss Wagner sang Beethoven's Worship of God in Nature, Max Reger's Maria Wiegenlied and In the Time of Roses by Louise Reichhardt. The soprano revealed a voice of fresh quality and bright color, soaring range and sustained tone. Her singing is characterized by warm feeling and excellent style. So enthusiastically was she received that she was called back for repeated bows and finally granted an encore.

The afternoon's guest of honor was Mrs. John Henry Hammond, who, besides furnishing skillful accompaniments for Miss Wagner, recited several Christmas poems.

New English Singers That superb and inimitable group of *a cappella* artists, the New English Singers, drew a capacity audience to Town Hall for its second Sunday matinee concert of Christmas carols. As in their previous recital this season, the six members of the madrigal organization (Dorothy Silk, Nellie Carson, Mary Morris, Martin Boddey, Norman Notley and Cuthbert Kelly) performed with distinguished art and rare beauty a program of English polyphonic music of the Tudor and later periods, as well as arrangements and original works by modern composers. The new members of the group, Miss Morris and Mr. Boddey, proved themselves completely in harmony with the other singers. The organization was at its happiest in this concert, singing with a finely fused quality of tone and great delicacy and finesse of tonal shading. Especially delightful were the performances of a group of madrigals, airs and ballets by Weelkes, Ford and Morley (the latter's Now Is the Month of Maying being added as encore), and the rich modal setting of the early carol, Corpus Christi, by Peter Warlock. There were also a group of folk-songs and duets by Purcell, Lawes, Vaughan and Gerrard Williams, and Gustav Holst; Sweelinck's sonorous motet, Hodie Christus natus est; and carols by C. Kennedy Scott, Martin Shaw, Vaughan Williams, David Stanley Smith, Rutland Boughton, Herbert Howells and R. L. Pearsall. Mr. Kelly again gave witty elucidations of some of the works. The audience (which included some standees) was profuse in its applause and demands for extras.

John McCormack and Mary Lewis This John McCormack Sunday evening benefit concert for the Mission Church of St. Benedict the Moor and St. Benedict's Day Nursery was held at Carnegie Hall. At the tenor's invitation Mary Lewis (formerly of the Metropolitan Opera Company) divided the program with him. Edwin Schneider was the accompanist for McCormack and Ellmer Zoller for Miss Lewis.

It is not customary to review critically the work of artists who contribute their services for a charitable cause, but at the same time the singing last Sunday was of such a high standard that there seems to be no ethical rule which forbids proper praise.

McCormack, in splendid voice, and at the top of his vocal art and interpretative powers, delighted his hearers in arresting delivery of two old Italian arias, Irish folksongs, and numbers by Mr. Schneider, Messager, Coleridge-Taylor, and Samuel Liddle. The abidingly popular tenor was overwhelmed with applause and he granted some encores rapturously received.

Mary Lewis, a radiant and modishly garbed stage picture, showed to striking advantage the gifts of tone and feeling which have always marked the performances of this warmly liked American soprano. She put eloquence, finish, and intelligent style into her opening presentation of Faccio, Handel (Come unto Him, from The Messiah) and Mozart (Allelujah) and songs by Mr. Schneider, Griselle-Young, and Johann Strauss (Blue Danube). Miss Lewis captured her hearers completely and had to make many acknowledging excursions to the footlights and add extra contributions beautifully sung.

League of Composers The French Institute was again the setting of one of those intimate concerts in which the League of Composers gives an opportunity to hear new works in a friendly atmosphere, before an interested audience. The program bristled with first performances, including Prokofieff's piano sonatina, op. 54, No. 2; Georges Migot's prelude and Jacques Ibert's Histoires (arranged for harpsichord); Nicholas Nabokoff's piano suite, Le Coeur de Don Quichotte; a sonatina by Paul Frederick Bowles, and Toccata in C major by Nikita Magaloff, both for piano. Also heard were the string quartet No. 6 by Mitya Stillman, and songs by Theodore Chanler, Charles Ives, Israel Citkowkitz and Roger Sessions.

Nabokoff's picturesque suite (the sections of which are entitled Le Coeur de Don Quichotte, La Fuite, Dulcinée, La Bagarre and Le Mort de Don Quichotte) is plainly derivative music, the schools of Ravel and Scriabin having contributed a goodly share of its technical devices. The composer, however, shows a flair for impetuous rhythms, and the sections entitled La Fuite and La Bagarre especially impressed the audience with their exuberance. The work was effectively performed by Ernö Balogh.

Of the group of songs, sung by Ada MacLeish, soprano, with John Kirkpatrick at the piano, the Citkowitz and Sessions settings of poems by James Joyce were of greatest interest.

The Bowles sonatina seemed pretentious and self-conscious in its effort to satirize sentimentality, as played by Mr. Kirkpatrick.

Mme. Paule de Lestang's presentation of Ibert's three piano Histoires in a new clavecin arrangement, and Migot's prelude and Ibert's Française (also for this instrument) did not convince one, despite her superb musicianship, that the harpsichord is well suited for this kind of modern music.

Prokofieff's sonatina, one of the most anticipated works on the program, proved to be the sort of music that probably looks well on paper, but holds less interest for the impartial ear. Deft construction and clear design again, in the case of this prolific composer, distinguish material which is essentially arid in the emotional sense and also little rewarding for lovers of sensuous beauty. Nikita Magaloff (known as accompanist for Szigeti) played the Prokofieff work expertly. He also presented his own toccata—a robust, riotous piece, devised to display a performer's skill in running the gamut of the keyboard.

Mr. Stillman's quartet is an uneven work, its three movements introducing a variety of string effects which never seem to be developed or to reach conclusive resolution. The composer (who appeared as viola of the performing quartet with Serge Kotlarsky and Max Tatarsky, violins, and David Freed, cello) shows an understanding of the capacity of the instruments.

Other Concerts

Edouard Grobé, tenor, Hotel Ambassador, December 12, evening.

Bernice Kamsler, diseuse, Roerich Hall, December 12, evening.

Hester Nichols, pianist, and John Dunbar, tenor, The Barbizon, December 12, evening.

Sibley Dries, violinist, Waldorf-Astoria, Tuesday Evening Musicale, December 12.

Singers Club of N. Y., private concert, Town Hall, December 14, evening.

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Press Comments

EUGENE ORMANDY

The Minneapolis (Minn.) Symphony Orchestra, of which Eugene Ormandy is conductor, is winning consistent praise in the press of the Twin Cities. The Saint Paul Pioneer Press of November 25 states: "The all-Russian program with which Eugene Ormandy and the Minneapolis Symphony Orchestra paid deference to the currently observed fortieth anniversary of Tschaikowsky's death, was a particularly well made, well played, and enthusiastically received affair." The review continues: "Mr. Ormandy's projection of the work (Tschaikowsky's sixth symphony) takes sincere cognizance of the sincerity which animates it; he gives it the virility which its noble structure predicates, and informs it with a moving beauty completely untouched by sentimentality."

The Minneapolis Star said of the same program: "Back home from triumphs in the east, Eugene Ormandy made as vivid, as well-rounded and unified a reading of that symphonic best-seller (the Pathétique Symphony) as has ever been heard in Minneapolis. The orchestra was in crack form. It was a splendid unit, not only in the symphony but through the entire all-Russian program. It never has been such a neatly synchronized bundle of instruments in its thirty years' existence." The Minneapolis Tribune: "The symphony season is still young but the orchestra is already playing with superlative interpretative power and that statement passes without any modification whatsoever, and as I write it the magnificent musical panorama contained in Tschaikowsky's Pathetic Symphony runs through my mind." The Minneapolis Journal: "Eugene Ormandy, the wonderful conductor of the Minneapolis Symphony, loaded with laurels and acclamations from press and public during his recent appearances with the Philadelphia Orchestra in its home town and at Washington and Baltimore, last Friday night conducted the fourth symphony concert with, even in him, exceptional zest and skill. Both orchestra and audience responded in an enthusiastic manner, making the whole event truly memorable, with outbursts of approval of an ovational character and double and triple recalls of Mr. Ormandy every time he left the podium."

Opening the course of popular concerts on November 26, Mr. Ormandy again was commended by the critics. The Minneapolis Journal began its report: "The series of seventeen Sunday afternoon concerts of the Minneapolis Symphony Orchestra was opened brilliantly under Eugene Ormandy's direction and with Julia Elbogen, pianist, as soloist. A beautiful program was presented in the highly finished manner now to be expected from this organization upon every occasion."

The Minneapolis Star: "Of drama and pathos Ormandy showed his usual sure grasp in a work (Dvorak's New World Symphony) that contains more than a little of each. There were vigor, broad splashes of color, cumulative impetus that built up suspense, and climaxes that reared themselves to lofty heights. Contrasts were shrewdly juxtaposed, and the flair and dash of the interpretation as a whole fascinated hearers—to such an extent, in fact, that they broke one of the ten commandments of the concert hall and applauded between movements."

The Saint Paul Pioneer Press: "Sunday's concert by the Minneapolis Symphony Orchestra, Eugene Ormandy conducting, ushered in very brightly the season's series of popular programs, and was noteworthy, also, for introducing Mme. Julia Elbogen, the Viennese pianist." Another excerpt from the same review notes: "The Meistersinger Prelude, read with Mr. Ormandy's customary appreciative brilliance, gave an appropriate introductory cachet to the occasion, and the latter half of the program was occupied by that sure-fire opus, the Dvorak E minor symphony, From the New World. The orchestra was in very fine form throughout."

NINA MORGANA

Nina Morgana, soprano of the Metropolitan Opera, opened the Community Concert Series of Ogden, Utah, on December 4. The Ogden Standard-Examiner said: "Miss Morgana at once established herself as an artist of conspicuous attainments, with superb mastery of the art of singing. The quality of her voice is of liquid purity, while in its restrained production the tone quality is sympathetic and appealing; in her more intense passages and higher ranges it is bright and clear and her more florid passages were characterized by a brilliance that fixed this school of singing as her special forte. Though the degree of ease with which Miss Morgana ran up and down the cadenzas, her particularly perfect staccato and beautifully odd trill make it difficult to determine whether she excels in coloratura or lyric singing."

Two days later Miss Morgana opened the Community Concert Series of Boise, Idaho. According to the Idaho Statesman: "The largest audience yet in the history of Boise's Community Concert association series heard Nina Morgana open the 1933-34 season. Miss Morgana is the possessor of a rich, golden soprano, particularly effective in the lyric numbers, but with sufficient coloratura embroidery to enable her to handle such rôles with success."

CATERINA JARBORO

Caterina Jarboro, Negro soprano, who has been appearing with the Chicago Opera Company this season at the Hippodrome, New York, sang her first Philadelphia concert on November 24.

The Philadelphia Public Ledger stated: "Miss Jarboro has a voice of great volume and beauty which shows evidence of careful training and intelligent handling. The outstanding bit of the evening was her interpretation of Ritorna Vincitor from Verdi's Aida, sung in costume. In addition to an impeccable vocal performance, Miss Jarboro caught the exact spirit and thought of the unfortunate slave girl. It was evident that the singer was living the part and the audience was quick to grasp the fact. Miss Jarboro has a fine diction, not only in English, but also in French and Italian. In response to enthusiastic and well-merited applause she sang six encores. Karl Robison was a very able and sympathetic accompanist."

The Philadelphia Inquirer, no less enthusiastic, said: "Miss Jarboro has a voice of individualistic quality. It has power, an even quality and she uses it intelligently. Her high notes are clear and never screechy. She was at her very best in the Aida aria, which she heightened by singing in costume." The Philadelphia Evening Bulletin in its review carried the following: "After seven years of assiduous application in the moulding of a soprano voice of unusual calibre into an instrument for interpretation of operatic arias, Caterina Jarboro earned for herself the distinction of being the first singer of the Negro race to appear as prima donna in opera. Now a member of the Chicago Opera Company, the singer departed from operatic rôles for the time being, in favor of the concert stage, appearing in recital before an enthusiastic audience at the Academy of Music. The Ritorna Vincitor aria was rendered in a manner displaying to the full, fine phrasing, a lucid diction and pure intonation. Three spirituals by Burleigh proved most pleasing, being rendered with due regard for the inherent rhythmic and melodic content."

The Philadelphia Daily News declared: "She has a voice that is strong and vibrant, one that does not need hesitate to take its place with others who have played the same rôle that made her famous. She has strength of tone and volume, with a good timbre and an exacting sombre swing. Her big moment was the tremendous Ritorna Vincitor. Here was the exhibition of her capabilities which she amply performed."

ROSE TENTONE

Following the recent appearance of Rose Tentone, soprano, at one of the Plaza Artistic Mornings the New York Journal's critic wrote: "Sharing the program was a young soprano, Rose Tentone, with a most luscious voice and genuine dramatic ability, who should go far in an operatic career." The New York World-Telegram: "Miss Tentone's voice has uncommon volume and beauty and is astonishingly flexible throughout an extensive range. Her low notes are full, resonant and contralto-like, while her top register is round, clear and of fine carrying quality." Miss Tentone is an artist pupil of Enrico Rosati of New York.

RUTH EPSTEIN

Press comments on Ruth Epstein's playing at Town Hall, New York, November 27, included that of the New York Mirror: "Miss Epstein is really a very competent musician and gifted artist; she played with commendable technical aplomb." The Herald-Tribune: "Miss Epstein is an extremely accomplished harpist; her fingers are fleet, deft and accurate, her technical skill notable . . . she obtained tones of a liberal range of variety in color and timbre, and expertly realized fine points of shading." The New York World-Telegram printed: "The young harpist has an excellent technic and a singing, sustained tone, which she shades quite feelingly; there was depth and sweep in a serenade by Hasselmans. The Evening Post: "Transcriptions by the harpist's teacher, A. Francis Pinto, were deftly contrived; he was also drawn on for effective original compositions . . . her playing was musicianly."

STELL ANDERSEN AND SILVIO SCIONTI

Stell Andersen and Silvio Scionti recently gave a two-piano recital to open the season's concert course of the Civic Music Association in Fall River, Mass. The New Bedford Standard's review of the event said: "The performance of Stell Andersen and Silvio Scionti was so utterly perfect in technical and interpretative qualities, so supremely artistic at every moment, that it would be difficult to imagine anything finer in this type of presentation. The fame of other 'piano duos' fades into nothingness as these twin spirits weave the deft web of their magic, enmeshing within its folds the hearts and souls of all listeners."

The Fall River Herald News: "This recital for two pianos was considerably more refined and delicately interwoven than the average performance of its type. Both artists possess a high sense of interpretation and gave to each of their pieces a finished poetical reading."

The Providence Journal: "The program was composed of technically difficult arrangements, not too familiar, which the artists played with respect for the finer effects of melodic line, coherence and tonal beauty. In the pieces of happier mood, their jubilation was never boisterous, but always musical.

"There was differentiation of color and phrase in all their selections, crisp and sharply defined, never blurred from too impetuously taken tempo."

OLIVE BOND

Olive Pond, Buffalo born and educated in Italy, sang Micaela with the San Carlo Opera Company on December 6 in that city. The Courier-Express said in part: "She has a lovely, clear coloratura voice of flexibility, at no time forcing her tones. She was charming as Micaela, singing with that pure floating tone which the rôle demands; she received spontaneous applause, curtain calls and beautiful floral tributes." Said the Times: "She made an immediate success by her lovely voice and easy grace, was acclaimed with fervor, and finally brought out alone before applause ceased." More praise from the Evening News: "Local interest focussed on Olive Bond, and her effort met with enthusiastic demonstrations of approval. Her make-up was authentic, and her attention to stage matters gave testimony to her familiarity with the rôle. She sang with discretion, disclosing a lyric voice of agreeable quality; the audience gave appreciative tribute in flowers."

FLORENCE GIRTON HARTMAN

Florence Girton Hartman, soprano, appeared in the opening recital of the Morning Musicals, Inc., of Syracuse, N. Y. The Syracuse Journal's review of the event said in part: "Mrs. Hartman has seldom been heard to better advantage than in her group of three numbers. Her clear soprano tones, well carved diction, poise and sparkling personality lent charm to her offerings. Especially pleasing was Le Nile, by Leroux, although the Tu Lo Sai, by Torelli and the recitative and air of Lia from Debussy's L'Enfant Prodigue were equally fine." Mrs. Hartman is an artist pupil of Maude Douglas Tweedy of New York.

CHARLES HAYWOOD

Charles Haywood, tenor, was featured on a recent program of the Glen Ridge (N. J.) Orchestra. Osbourne W. McConathy is the conductor. The Newark Evening Times, reviewing the event, said: "Mr. Haywood's voice has wide range and fine quality and his manner of singing brought pleasure to the listeners, who gave him an ovation." Mr. Haywood is an artist pupil of Edith W. Gaudenzi of New York.

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EDDY BROWN,

violinist, has organized the Chamber Music Society of New York, which initiated its series with a program by the Willem Durieux Chamber Music Ensemble on December 1. The second concert, December 29, features Mr. Brown and Clarence Adler in a sonata recital. Other events are scheduled for January 26, February 23 and March 23. The inaugural program was held at the American Society of Colonial Dames, but the others will take place at private homes. (Photo© by G. Maillard Kesslere.)

LILLIAN LEVY,

violinist, artist pupil of Vladimir Graffman, director of the Auer Violin School, gave a recital in Chalif Hall, New York, on December 3. Her numbers included the Bach concerto in A minor and music by Handel, Francoeur-Kreisler, Gluck, Mozart, Fiorillo, Achron and Hubay.

CARLOS SALZEDO,

harpist, played at the New School for Social Research, New York, on December 11. Mr. Salzedo appeared in his own sonata in one movement for harp and piano, with Harry Kaufman at the piano. He also participated in the trio by Wallingford Riegger for harp, flute and cello, with Georges Barrère, flute, and Horace Britt, cello.

EMANUEL LIST,

basso profundo of the Staatsoper in Berlin, arrived in New York on the SS. Washington on December 11 for appearances at the Metropolitan Opera this season. He will make his début in Tannhäuser on December 27.

MAURICE MATTESON,

director of the music department at the University of South Carolina, conducted the university's glee club in their New York concert at the Barbizon-Plaza on December 18. The assisting artist was Elizabeth Kalk, harpist, artist pupil of Mildred Dilling. The program included a manuscript group containing spirituals especially arranged for this chorus by Mildred Kolbe Schulze of Washington, D. C.; a new song of the sea by Herbert J. Wrightson, and two arrangements of mountain ballads by Mr. Matteson. The concert will be reviewed in next week's Musical Courier.

ERNEST SCHELLING,

conductor of concerts for young people, with one of his child music study groups.

ROY JARMAN

has recently sung at the Lawyers Club, Brooklyn, N. Y., and fulfilled a two weeks' engagement at the Capitol Theatre, New York, appearing in a version of Romeo and Juliet. On December 16 the tenor was heard by the Jewish Federation, Commodore Hotel, New York, and on New Year's Eve will sing at the Marlborough Blenheim in Atlantic City, N. J.

HARRY KATZMAN

made his first Town Hall, New York, appearance in a violin recital on December 4. Mr. Katzman was one of the 1933 winners of the Walter W. Naumburg Musical Foundation prizes. (Photo by Old Masters Studios.)

JANE WYETH

has been appointed to the faculty of the Riverdale Conservatory of Music, a unit of the Riverdale Country School at Riverdale, N. Y. Miss Wyeth is in charge of harp instruction.

JEAN TENNYSON

enjoying the winter sports at St. Moritz, Switzerland.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo © Bachrach

NELSON EDDY

Began His Concert Season on the Pacific Coast in December and Is Booked Extensively Until May 12.